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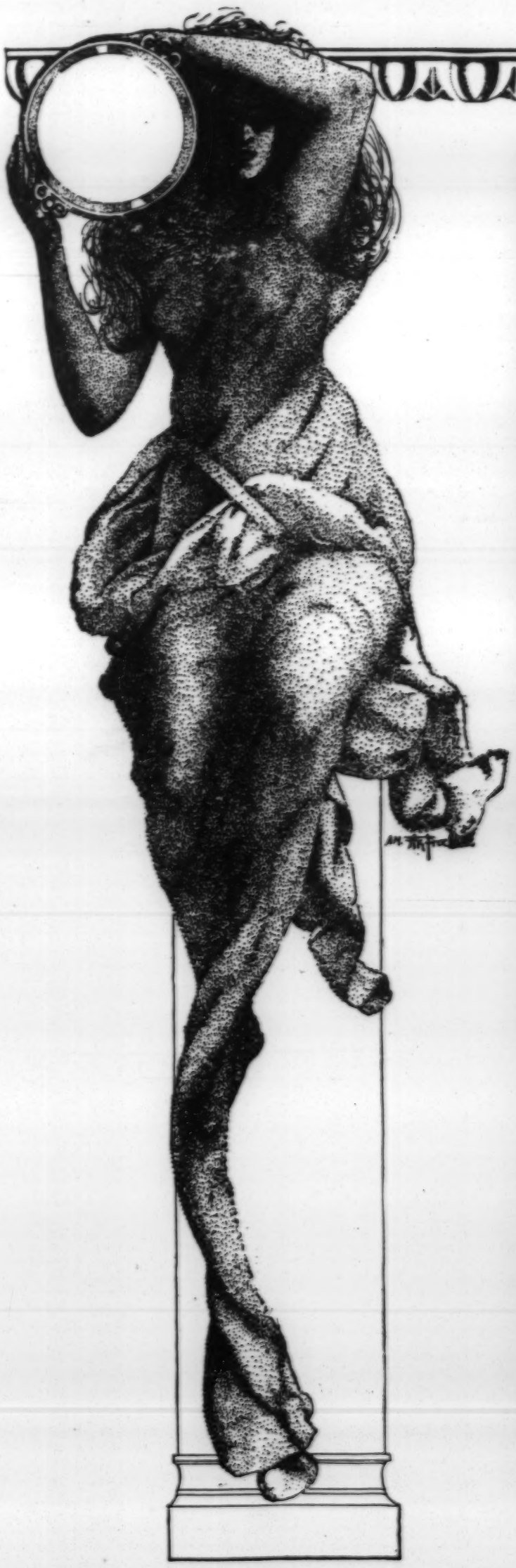

Photo Marceau, Phila., Pa.

BERTHA KALICH.

WILLIAM H. CRANE, as the man who didn't want a title, is a welcome relief from the hideous incarnation of sordidness in Business is Business. Just as every room of every human habitation has its musical keynote, so every character has its dominant note, and the dominant note of the Crane personality is geniality, geniality spiced with flashes of temper, it is true, but geniality that survives. We welcome it in The American Lord. When the playwright makes the man and woman in front like the fellow who is on the stage most of the time, he has fought two-thirds of the battle. Of course the plot is improbable. Farce and fact are not synonymous. But it entertains. It keeps you wondering what will happen, and how it will all end. What would a play be without suspense?

There is markedly less of Mr. Crane than when he was impressing upon us that Business is Business. Less, that is, physically, but his connection with the nauseating Gallic play has caused no diminution in his artistry. Chum wondered whether the habit of extreme exercise of the facial muscles was not growing. She says he talks as an ambitious soprano sings, making you want to hold your own face in sheer sympathy. That is a mannerism, evident even to the back row folk. Certainly it is no more painful than Hilda Spong's high initial note when she talks or laughs. Irish gentlewomen are of exuberant spirits, but I have never known one who had the gurgling gasp ending in a staccato shriek with which Miss Spong begins her lines. She is a handsome Mrs. Westbrooke, but personally I would prefer her in the straight English parts that so well become her. Aunt Jane says she never saw so wiggy a wig as George Biddle's very un-English Englishman wore. Rosalind Coghlan and Nellie Malcolm have pleasing personalities that revive our hope that there may still be a few ingenues left in this evil time when everyone wants to be emotional. Nellie Malcolm's little line, beginning "I think, I imagine," was little in itself, but it pointed the fact that once in a long series of moons, if we go to the theatre often enough and listen intently enough to the one-line artists, we may hear the grateful sound of the mellow contralto voice we always want to hear, but that is as hard to pinion as a will-o'-the-wisp. Edgar Norton's Rev. Mr. Denman, a meek eyed curate, was excellently sustained, and Harry Blakemore's Scott, an old colored servant, delighted because it was a natural, not a stage, type.

Arthur Byron, talking as well as acting throughout the West, is reported to have said: "There is too much twaddle of psychology and of spelling art with a fat 'A,' and not enough of straightaway technique, how to walk on or off, how to speak distinctly, how not to put your hand over your mouth when delivering a line."

And he has been preaching the gospel of hard work to the Westerners. "Once I told my aunt, Ada Rehan, how we had been rehearsing until four in the morning the night before the opening. My aunt scanned my pained young face and replied, 'Do you know that in the Daly company we rehearsed every day and played every night for seventeen years with the exception of four weeks of rest every year?' That's the kind of work that makes an actor a real actor, not a personality."

Una Clayton, whom patrons of vaudeville houses well know, has written these musings upon the strained situation at Zion City:

I wonder what you'll do when you get back home,
Mr. Dowie,
Papa Dowie,
What's the answer?

Will you come back with an army or all alone,
Alexander,
Great Elijah,
What's the answer?

I wonder if they'll put you in the "Booby" place,
Mr. Dowie,
Hip Van Dowie,
What's the answer?

Will you depend on bayonets or your eloquence so slick?
Will you talk of godly matters or just give them the Old Nick?
Will you say "O, peace be with you," or hit 'em with a brick?
Mr. Dowie,
Johnnie Dowie,
What's the answer?

Will you remain their prophet, or a maker of fine lace?
Mr. Dowie,
Poor Old Dowie,
What's the answer?

Will you oust Volva and Granger and all disturbance quell?
Will you travel in a chariot or a wagon with a bell?
Will you send your friends to heaven and your enemies to—well,
Mr. Dowie,
Pooh Bah Dowie,
What's the answer?

Royal Tracy, who is playing in Montana, and will be remembered as the Jack Negley of Barbara Frietchie and Wallace Eddinger's successor in The Heart of Maryland, is afraid of supers and wants to interest the Rialto in a law limiting their size to something with which a man of "agency size," five feet seven inches, can reasonably cope.

While he was playing Jack Negley in the West Mr. Tracy encountered a giant supe whose duty it was to drag the crazy suitor off the stage after Negley had murdered Barbara. The fellow rose to a height of six feet four inches barefoot. His weight when he was leanest was two hundred and forty pounds. No snorting, tramping bovine that ever roamed the pastures was stronger than he. What Tracy suffered at that supe's hands in being yanked off the stage nothing but the sad bruises on his person will ever tell.

"Say, Bill," he feebly protested, when he had thrice been jerked off the stage as the engines used to jerk the wondering Indians off the Western railroad tracks, "did you ever work on the police force?"

"No, I never," was the reply, "but I've herded cattle for seventeen years, and never lost a head."

John Edward Hazzard, whose friends would be amazed to hear him called anything but "Jack," has two claims to the attention of a busy world: One is that he is the comedian of May Irwin's company, the other that he has collected his vagrant verse into a volume which he has named "Poetry and Rot." A facetious playwright inquired if he did not think the title too long, to which the husband of "Aunt Prunes" replied, with a suspicious glance, "Yes, it is too long. I should have called it 'Poetry.'"

Here is a chorus girl epic of which "Jack" is guilty, and which Miss Irwin made him recite on pain of dismissal at a Sunday night dinner at her home in New York:

It worries me to beat the band
To hear folks say our lives is grand.
Wisht they'd try some one-night stand.
Ain't it awful, Mabelle?

Nothin' ever seems to suit.
Manager's an awful brute.
Spend our lives jes' lookin' cute.
Ain't it awful, Mabelle?

Met a boy las' Tuesday night.
Spendin' money left an' right.
Me! I couldn't eat a bite.
Ain't it awful, Mabelle?

Then I met another guy.
Hungry? Well, I thought I'd die.
But I couldn't make him buy.
Ain't it awful, Mabelle?

Lots of men have called me dear,
Said without me life was drear,
But men is all so insincere.
Ain't it awful, Mabelle?

I tell you, life is awful hard.
I've had proposals by the yard.
Some of 'em 'ud had me starred.
Ain't it awful, Mabelle?

The way folks talk about us, too,
For the smallest thing we do.
'Nough to make a girl feel blue!
Ain't it awful, Mabelle?

My Gawd; Is that the overture?
I never will be on, I'm sure—
The things us actresses endure!
Ain't it awful, Mabelle?

Here are other verses that go farther afield:

He wasn't nothin' but jes' a dog,
An' not much of a dog at that.
His hair grew round in foolish spots,
'Bout the shade of an old doormat.
Then he was kind of shy on ears—
One had been most chewed up—
An' his eyes—well, folks used to laugh
An' say when they saw them peep,
"Why, he ain't nothin' but jes' plain dog."

You never could teach him no fancy tricks.
He never seemed to care,
But somehow wherever I happened to be
Why, he was always there.
So we sort o' became acquainted
An' together we sort o' stuck,
'Cause fortune had sort o' slighted me,
An' his was the worst of luck,
'Cause he ain't nothin' but jes' plain dog.

Then she came—I s'pose the story
Ain't nothin' strikin'ly new
An' is what folks call prosaic
An' may not interest you,
But it sure did interest him a lot
An' he got to feelin' sore,
Per of course she got my attention,
An' he felt more an' more
That he wasn't nothin' but jes' plain dog.

I used to dream of her at night,
An' picture her great blue eyes
An' feel her kisses against my cheek
An' hear her long, soft sighs.
But she got tired and went away.
But him—he wouldn't go.
He jes' kept on bein' my friend.
But she was a woman, you know,
An' he wasn't nothin' but jes' plain dog.

There is a Bret Harte flavor in the verses which will doubtless reappear in the play, which the author and John Mason are writing. Luck and a production, gentlemen.

THE MATINEE GIRL.

THE FIRST CANADIAN OPERA.

The leader of the local military band at Quebec, Joseph Vezina, has produced on the stage of the Auditorium there the first comic opera ever written and composed by Canadians. The two-act libretto, an idyllic scene of students' life, is from the pen of the late Hon. J. G. Marchand, in his lifetime Prime Minister of this province and a distinguished man of letters. The opening performances were completely successful, financially and artistically, the musical treatment especially being unanimously pronounced of a high standard. The score and its interpretation captivated the audience throughout, from the elaborate and impressive overture to the powerful students' chorus on which the curtain falls. It is said to be an opera of the older school, homogeneous in its development and brimming with delightful motives and brand new formulas of symphony. The orchestral arrangement is considered exceptionally good by professionals. The translation of the book into English should be an easy matter.

NEWS FROM MT. CLEMENS.

Charles W. Young writes from Mt. Clemens under the date of April 18:

"Mr. and Mrs. Henry B. Harris have just arrived and are located at the Park. This is Mr. Harris's nineteenth visit here, and he will take twenty-one baths to brace up before he goes to London. Mr. and Mrs. James T. Powers are also at the Park. Mr. Powers plays at the Temple, Detroit, next week, but Mrs. Powers will remain here for several weeks. The friends of Charles Gregg will be glad to learn that he can now walk nicely with one light stick. W. S. Ross has been called to New York. A Human Slave played here last night to a big house. Good company. Weather and fishing perfect."

BENEFIT FOR THE POOR.

A benefit performance in the aid of the poor of New York was given at the Belasco Theatre on April 17, under the direction of G. Weil. There was a very small attendance, and not more than half of the features advertised were seen. Those who did appear were Paul Dufault, tenor; Otis Skinner, Fields and Ward, Lillian Shaw, the Smedley and Arthur company in The Little Mother, Little Garry Owen, Henry Lee, Holcombe, Curtis and Webb, the Two Pucks, and Millie Blanchard, assisted by Gilbert Marcotte and Helen Cayvan in the curse scene from Leah, the Forsaken.

THE PARIS STAGE.

La Pecheresse—L'Enfant Cherie—Paraitre at the Theatre Francais—Aphrodite.

(*Special Correspondence of The Mirror.*)

PARIS, April 7.

To step from the sublime to the ridiculous, at the Nouveautes, La Petite Madame Dubois has taken the place of Florette et Patapon, which held the boards for over three consecutive months. She is a jolly creature, who attracts admirers as honey the bees. As she is linked to a very phlegmatic husband, who loves ease and comfort above everything else, it is not surprising that she should bestow her affections on some one more deserving. But she does things strictly en règle, leaving her husband's roof chaperoned by an elderly aunt. Soon after she institutes proceedings for a divorce, which, however, is awarded to her husband. What does it matter so long as she is free to become Madame Gerbier. Joyfully she awaits her lover. But his ardor has been turned to coldness; a complete change seems to have come over him. Stung to the quick Madame Dubois is about to leave him, but the elderly aunt saves the day. She insists on an explanation, and Gerbier informs her that the divorce had been granted Dubois because his wife eloped with a certain Theodore Ballnch. As it was only a coincidence that this person disappeared from the little town on the same day as Madame Dubois the misunderstanding is at once cleared up.

The marriage day is set and everybody is happy, when a new and altogether unexpected obstacle presents itself. It seems that Dubois has failed to fulfill some legal technicality without which the divorce does not become effective. And he refuses, furthermore, to take this step because he has been drawn into a liaison with a certain pretty girl, Mlle. Hortense, who he fears will insist on marrying him, and, he adds sententiously, "Having been divorced by my first wife, I do not desire to take chances with a second." There seems no way out of this dilemma, but fortunately Theodore Ballvet reappears and convinces Dubois that he had never been deceived by his wife, whereupon this brilliant mind declares, "Not having been deceived by my first wife, there is no reason why I should be by my second." And the marriage bells ring for two couples.

It does not seem as if the year 1906 is to be a "lucky" year for the Society of Authors. In the first place the "secessionists" are thriving and gaining new recruits. Secondly, a black cloud has appeared on their horizon threatening disastrous consequences. It is nothing more nor less than a reclamation made by the heirs of Donizetti for royalties on all his operas performed during the last fifty years. It is not explained why the demand is being made at so late a date; possibly the heirs have been ignorant of the fact that royalties were being exacted and received by the Society of Authors; at any rate, the amount involved must represent a pretty penny. Fifty years of royalties! Donizetti's charming airs must sound like one great big discord to the Society of Authors if they are made to seftle for his tunes. And who knows but what this lawsuit, creating as it does, a sensation, may not call attention to similar cases and bring about other reclamations? Verily, the Society of Authors, so powerful an institution as to deem itself almost invincible, has troublous times ahead! Yet there are people heartless enough to say: "It serves them right."

Who laughs?

La Pecheresse, who first aired her venial iniquities in public at the Renaissance on March 18, proved to be a most amiable sinner and by no means a particularly shocking one. When a woman has once forsaken her life of demi-mondaine and spendthrift mistress to settle down in a small provincial town, doing all this in the hope that her daughter may remain ignorant of her past history and never be visited with the sins of her parents, she certainly has a legitimate claim to public consideration. Madame Duchemin, as she now called herself, had reformed to the thirty-third degree, had become the dispenser par excellence of local charity and had even gratified the heart of the good old priest by buying a new set of chimes for his church. The only doubtful quantity was her memory. The daughter, whose welfare she had so much at heart, had become engaged to the nephew of an ultra-respectable bachelor. However, before the happy union could be consummated fate interposed in the form of Baron Hector, an intimate friend of the bachelor in the case. The Baron was bankrupt and had come to the little village purposing to find assistance or employment. The moment he met Madame Duchemin he recognized her as his former mistress, the feminine cause of all his misery. Having a gentleman's code of honor, he explained to Pierre and his uncle that the girl was the child of a "fallen woman." At first Pierre determined to abandon his fiancée; then he changed his mind, fought a duel with the Baron in defense of the reputation of his prospective mother-in-law, and had decidedly the better of it. Madame Duchemin nursed her wounded detractor back to sound health, which so excited his gratitude that he helped her to retrieve her social position by marrying her in the good old Anglo-Saxon fashion. The young people were happily married, as a matter of course.

Surely there is nothing novel about this plot! But Jean Carol has done a more than ordinarily acceptable piece of writing, the players have given an unusual presentation, and the comedy has caught the popular fancy. Lucien Guitry as the kindly and generous priest, who consents to do all the disagreeable things in the play and is always on hand to effect reconciliations, offered a most exceptional character study.

L'Enfant Cherie, which opened at the Gymnase on March 26, is a less agreeable comedy of that Parisian type, which would scarcely be considered presentable by an English-speaking audience. There is nothing particularly improper in the action, but the philosophy and psychology of the thing have just that corrupt and degenerate flavor now so popular in the French capital. It is a story of an old man who is fascinated by the charms of a young and utterly contemptible mistress, a woman bereft of every vestige of compunction. After victimizing the old fellow she hasn't even the grace to be faithful to him. The son feels justified in interfering and packs him out of the city along with "l'Enfant Cherie," his daughter, who is forced to comply with her brother's commands, since he has discovered that she has a lover of her own. The old man pleads to have his mistress back and escapes to the city, only to find she has departed for Italy with another man. Even this is insufficient to cure him of his infatuation. The daughter, whose own experience seems to have made her more sympathetic than her brother, displays a certain gentleness, insisting that it would be better to indulge her father than to have him die of a broken heart. She discovers the retreat of this unscrupulous courtesan and actually begs her to return! The woman promises to see the old man "occasionally." Her meaning is perfectly clear; and the old fellow must perish in despair after all. This is a comedy! according to a certain school of modern France.

I can't help wondering precisely what disease has perverted the humorous sense of so able an author as Romain Coolus; what it is that can truly amuse him or his audiences in this picture of immorality and degradation. M. Huguenet gave an admirable portrait of the doting old man, whose affection might have appeared in the guise of a divine and tender, if foolish, sentiment had its object been less horrible. As the heroine daughter, "l'Enfant Cherie," Marthe Regnier was equally well in character. That the role was unsympathetic during the first part of the play was the fault of the playwright and not of the actress.

Paraitre made a triumph at the Théâtre Français on April 2. It's a comedy, too, with a murder for contrast. The critical element here is justly going into ecstacies over the composition and the production. Maurice Donnay should wake up some morning and find himself a full-fledged member of the Academy. It's a comedy of intrigue, manners and character all in one, with a wonderful satiric motive into the bargain. The characters are all crazy to "appear"—in Yankee slang, you might say, "cut a figure." If this *argot* isn't the "real thing,"

CHARLOTTE LAMBERT.

Photo by Otto Sarony Co., N. Y.

Charlotte Lambert, who has been playing the comedy role in The Duke of Killicrankie with unequivocal success, is pictured above in a heavy role which she originated for Robert B. Mantell in a New York production. Alan Dale said: "Her acting was good and she didn't seem to know it, either," which speaks well for Miss Lambert's natural methods. Possessing a fine physique and a big voice which she knows how to use she assumes with equal facility comedy or heavy roles.

you can correct it. Language is such a movable thing in your country and it is now so long since my last visit! Juliette marries the wealthy Jean Redzeil. Juliette's sister-in-law has her own eye on the money, steals Jean's affections and sets him about the business of getting a divorce. Then her husband kills Jean and spoils all her plans. To "appear" the father waxes gallant; for the same reason Germaine takes a lover, and—and so forth. I think this is what you would call in America "throwing a front." This desire of all the characters to seem something other than what they really are, something richer or more à la mode, is the root of all the evil. In the end the spirit of sincerity triumphs, as we hope it may finally triumph in France. M. de Ferandy made a hit as the Baron, Marie Leconte played the unique avowal scene magnificently, and Mlle. Cerny was an absolutely perfect specimen of modern coquette. The presentation was as sterling as the moral.

Aphrodite, the musical sensation of the year, was produced on March 27 at the Opera Comique. Louis de Grammont borrowed the plot of Pierre Louys' erotic novel for the basis of his libretto; and every one knows that story was very erotic indeed. Even in Paris it would never have done to visualize some of those descriptions. The music of Camille Erlanger was excellent in technique, but it was dreadfully artificial and altogether too lugubrious for so romantic an intrigue. It is a splendid opera, to look at, with its Egyptian courtesans, its barbaric splendor and its Alexandrine atmosphere. I don't mean that the atmosphere was opaque so you really could see it, but the dancing and the music and the scenery certainly did suggest something very Oriental, very voluptuous and extremely ancient.

Demetrius, a young Grecian sculptor, has just completed a statue of Aphrodite for the Alexandrine temple, and during his labor has attracted the favorable attention of the Queen of Egypt. Chrysis, the unprincipled woman of the intrigue, is exteriorly a marvel of everything beautiful, albeit she is an egotist of the most sensuous and perilous type; a woman whose sole ambition is to parade her conquests. Having fallen head over heels in love with her, Demetrius, for the sake of obtaining his desires, contracts to bring her the diamond-studded mirror of a rival, the ivory comb of the wife of the high priest and the pearl necklace which adorns the sacred statue. This means that he had pledged himself to commit theft, murder and sacrilege! He fulfills his promise and Chrysis is inordinately elated and gratified at seeing her rival order a slave—innocent,of course—to be crucified for the loss of that precious mirror. The setting of the fourth act reveals the studio of Demetrius, and he is shown reaping his reward of embraces and kisses, reclining on a Grecian couch. By this time, however, there is a general uprising of the common people, who are horrified by the anonymous sacrilege, the theft of the necklace from the statue of the goddess. Demetrius saves himself by forcing Chrysis to show herself to the infuriated populace in all her stolen finery. To the average mind this looks suspiciously like cowardice. In the novel the motivation is more sound and skillful. Demetrius undergoes a "change of heart," and his expulsion of the woman takes on the coloring of legitimate revenge. In this connection it is interesting to note that the author has made his female libertine half Greek and half Jewish, a thoroughly ingenious combination of natural instincts to account for her finesse and her saturnalian instincts. In the fifth act are two beautiful stage pictures: The first, when Chrysis, condemned to death and torture, drinks poison in prison, where Demetrius arrives too late and the second, when she is buried by her two faithful girl friends, the flute players.

The performance was a Parisian marvel. Chrysis is a difficult role to portray and Mary Garden deserves unstinted praise for her truly superlative performance. She was neither too cold nor offensively sensual; she attained the perfect medium of artistic taste and judgment. Her acting and her physical grace were appropriately enthralling. Her musical rendition was rich in emotion and precise in execution.

By the way, I hear that one of your managers, a Mr. Brady, has been saying unpleasant things about the New York critics. One of our managers felt he had a grievance against a certain reviewer. Instead of creating a disturbance, he sent seats to the paper as usual, simply requesting that some one else should judge his production. The strangest part of this story is that the journal complied with his demand.

Really there's no more news, except that all Paris has been having the grippe and is getting over it again. Any number of new productions are scheduled for the near future and you may be perfectly sure nothing shall escape me. It's a pleasure to write and—now I'm confessing a little weakness—it's a greater pleasure to see all my own opinions printed in THE DRAMATIC MIRROR. It makes me feel so deliciously vain!

Good-bye, for the present; or, as I have heard so many Americans say, "adoo."

PASSE PARTOUT.

ENGAGEMENTS.

Robert C. Turner, as stage director of the Albee Stock co., Pawtucket, R. I.

A. W. (Jack) Ellis, with Human Hearts, to play Tom Logan.

Thomas H. Nice, for Cousin Louise.

Adolph Jachson, for The Way to Kenmare.

Lawrence Rea and William S. Corliss, for The Student King.

Augusta True, for leads with the Albee Stock company, Pawtucket, R. I.

May E. Abbey, for Old Orchard, opening on April 12, and for A Man's Broken Promise, opening on Aug. 14.

AT THE THEATRES

To be reviewed next week:

THE OPTIMIST.....Daly's
DOLCE .....Manhattan
THE MAN OF HER CHOICE.....Murray Hill

Hudson—The American Lord.

Farcical comedy in four acts, by Charles T. Dazey and George H. Broadhurst. Produced April 16.

John Brewster ..... William H. Crane
Robert Brewster ..... Richard Pitman
Lord Wycherly ..... George E. Riddell
Hon. Richard Westbrooke ..... Frederick Tilden
Before-the-Draw Pete ..... Elmer Grandin
Texas ..... Emmet Whitney
Rev. Mr. Denman ..... Edgar Norton
Arthur F. Chudleigh ..... George F. De Vere
Scott ..... Harry Blakemore
Andree McDuffie ..... John Nesbitt
Stokes ..... Herbert Budd
Wickes ..... Soldene Powell
Hotel Clerk ..... Gabriel Ravenelle
Elevator Boy ..... R. Johnson
Mrs. Westbrooke ..... Hilda Spong
Alice Brewster ..... Rosalind Coghlan
Lady Felicia ..... Nellie Malcolm

After a road tour that began last September, William H. Crane got into New York last week in a farce that furnishes him with a Crane part, but which lacks novelty, wit and action when he is off the stage. Whatever amount of favor the play has received out of town and may receive here is due to the star's popularity and ability rather than to the story provided by the playwrights. There are good lines here and there and one or two excellent situations, but the plot is ultra-conventional and the characters in general impossible. National prejudices form the basis of action and four love stories provide the interest.

John Brewster, a self-made, energetic resident of North Dakota, finds himself owner of a title and estates in England just as, for patriotic reasons, he has refused his daughter's hand to the son of a British peer. Making the best of a disagreeable fact, he decides to go to England, assume control of his ancestral castle and transform his tenants, at least, into good Americans, especially when he learns that there is a rent roll of $375,000 a year from the property. He discovers on his arrival in England that he is at feud with his nearest neighbor, Lord Wycherly, and is contesting a hereditary lawsuit for the estate. He also finds that his tenants do not care to become Americans, and that both his daughter and his son are determined upon marrying into a British family. A row with Lord Wycherly over the relative merits of Americans and Englishmen makes the breach between the families wider and the young people more determined on marrying. Brewster himself is not averse to a personal alliance with Mrs. Westbrooke, an Irish widow with a ranch in North Dakota. The happiness of his daughter finally makes him permit her to elope with the son of Lord Wycherly, and his natural kindheartedness makes him give up his last chance at winning the lawsuit with his neighbor. When Lord Wycherly learns of Breuster's sacrifice an *entente cordiale* is formed and the families are triply united, matrimonially. Some of the situations are cleverly handled, especially the final scene of the third act, when Breuster is assisting at his daughter's elopement, while other situations that might have been good are spoiled by inane dialogue. The reconciliation speeches between Breuster and Lord Wycherly suggested the presentation of a gold-headed cane at some lodge testimonial.

Mr. Crane made facial contortions and did calisthenics through the play, getting every particle of humor out of the character of John Breuster. To see him is to understand how the road tour of The American Lord lasted from September to New York. He has had many better roles, but it is probable that he has never been called upon to put as much effort into any one of them as he has put into this.

Hilda Spong as the laughing, intriguing Irish widow, Mrs. Westbrooke, ably assisted Mr. Crane in making the play presentable. She made an old type of stage character seem as fresh as though it were conceived for the first time. Rosalind Coghlan did fairly well in the conventional ingenue role of Alice Breuster. Nellie Malcolm as Lady Felicia was un-English and uninteresting in an extremely inconsequential part.

Harry Blakemore as Scott, Breuster's negro servant, gave an excellent performance, full of humor, and artistically much above the usual stage negro. Richard Pitman as Robert Breuster played satisfactorily in a juvenile role of little worth, and Frederick Tilden, as the Honorable Richard Westbrooke, the young lord, was artificial and not particularly enthusiastic. George E. Riddell as Lord Wycherly acted conventionally in an ordinary "heavy father" part. Elmer Grandin as Before-the-Draw Pete and Emmet Whitney as Texas, two of Breuster's Dakota friends, tried hard to make two silly characters appear real, but were unable to achieve the impossible. Edgar Norton did very well indeed as the Rev. Mr. Denman. George F. De Vere as Arthur F. Chudleigh, solicitor, was acceptable. John Nesbitt as McDuffee, Breuster's Scotch steward, got a good deal out of a small role. Herbert Budd as Stokes and Soldene Powell as Wickes, Breuster's tenants, had unimportant parts, and Gabriel Ravenelle as the hotel clerk and R. Johnson as the elevator boy were even less prominent.

Liberty—The Strength of the Weak.

Play in four acts, by Alice M. Smith and Charlotte Thompson. Produced April 17.

Pauline Darcy ..... Florence Roberts
Katherine Dare ..... Adelaide Manola
Alice Newton ..... Ruth Allen
Ruth Delano ..... Mary Bertrand
Priscilla Potter ..... Fanny Cannon
Mrs. Dare ..... Florence Robinson
Dorothy Dare ..... Lucile Yorke
Jane ..... Emma Campbell
Mr. Adams ..... Tyrone Power
Richard Adams ..... Eugene Ormonde
Baron Oscar Von Kleber ..... H. Max Figman
Tom Dare ..... R. E. Northrup
Mr. Sampson ..... Robert McWade
Myron Delano ..... Donald Weldon
Dobson ..... Frank Richter
Jorkins ..... Frank Woodson

The Strength of the Weak is a feminine attempt at a problem play, the greatest problem being the one presented to that most ungallant member of the sterner sex, a critic. Why two women should have chosen so repulsive a subject is a mystery, unless it be considered in the light of one of those eternal feminine paradoxes of instinct and philosophy. The subject is the moral inequality of the two sexes, a state of affairs for which the Creator is much more directly responsible than any phase of human society or masculine prejudice; the piece is based on the old idea that it is a perfectly simple matter for erring man to "start fresh," but that a woman who has taken that one histrionic "false step" has never a fair chance to retrieve herself. Such analytic studies of the unpardonable sin and the results thereof are dramatically and ethically justifiable only when the matter is treated with that remorseless and cogent realism which serves to point a disagreeable but emphatic moral. The Strength of the Weak has none of this masterful power and therefore can scarcely give any adequate excuse for its own existence. Some of the dialogue is decidedly clever, as is frequently the case with these feminine compositions; the technical construction, though feeble in a number of individual scenes, is, on the whole, respectably conventional—much more conventionally respectable than the plot. However, it would be manifestly unjust to impute any animal grossness to the composition, for the material has been treated with such dilettantish delicacy that one never appreciates, during the performance, the enormity of the story being expounded. The interesting and notable feature of the production is the advent in New York of an exceedingly capable actress, Florence Roberts. The only genuine philosophic deduction is that a fallen woman should have more discretion than to publish her entire history under a *nom de plume*.

Before the curtain rose Pauline Darcy had been seduced by one Mr. Adams, who took the ordinary precaution of assuming a false name—that of Abbott. This had happened when she was very young, a fact which furnished the playwrights an opportunity to indulge in platitudes about ignorance and innocence. Miss Darcy, as she matured mentally, had cultivated a wholesome longing for better things, having escaped from bondage on the pretext that she wished to study at the American University for Women. There she went, associated with pure and unsophisticated comrades and learned the perilous art of wielding a facile pen. She had a book accepted by a publisher named Sampson, who thought it was a pity women should write, but was too good a business man not to make public these startling lucubrations. Moreover, Pauline fell in love with a Richard Adams. Wishing to redeem her past, Pauline, who was beginning to loathe Adams, senior, offered to share his millions if she might also share his name. The old gentleman circumspectly refused thus to honor her, and after a tumultuous argument as to the how and wherefore of it all, they separated. Mr. Adams felt he had a certain proprietary interest in the girl he had supported and educated; the heroine justified her financial honor by a tacit determination to repay all the money ever spent upon her. In the second act another suitor of Mistress Pauline, jealous and habitually intoxicated, discovered she was the author of "Perdita by Candida," and suspected that the book was a history of her own life. Richard Adams did not approve of such shocking novels, but loved Pauline so much he was eager to marry her in spite of her literary inclinations. In the third act Pauline confessed the disgraceful fact of her past life. She wept and sobbed—very effectively and with marked contrition. Richard's passion was of the sort that balks at nothing; he hesitated, struggled and took her to his arms! Adams, senior, alias Abbott, who found himself unable to do without his mistress, put in an appearance with a formal offer of marriage. Miss Darcy had the courage to explain precisely why he was too late. The audience held its breath, at last fully understanding that the son was on the verge of marrying the father's mistress. Adams, senior, insisted on meeting the fiancé. Adams, junior, entered the room, beheld his parent, whom he had himself intended to present to his betrothed that same evening, and exclaimed: "Father!" The father and son left arm in arm. Pauline Darcy threw her hands above her head, staggered against the closed door and ejaculated: "My God!" For once the exclamation did not seem superfluous. In the last act Pauline and Adams, senior, sought nobly to keep the unspeakable secret from Richard. The old gentleman, in his role of solicitous parent, preached the unwisdom of a marriage between his son and an "experienced" woman, the fatal certainty that they could never be happy and so forth. The son was in no humor for sage counsel and swore he would marry her anyhow. Pauline retired to the next apartment and shot herself. Here the play ended. The critic was just captious enough to wonder what the son said to the father—afterwards. This final catastrophe was distinctly not a surprise.

If the drama has been spoken of in a sarcastic vein the individual performance of Florence Roberts shall receive no such treatment. She gave an excellent interpretation of her character; an interpretation infinitely superior to the original, inasmuch as she contrived to make her role appear consistent and nobly heroic. In gesture and manner she suggested Mrs. Fiske; in delivery, especially in a certain monotone of hysteria and strangulation of emotion, so to speak, she reminded one of Nance O'Neil. Yet it would be hardly correct to accuse her of imitation. She has power—unquestionable power—an adequate technique, and a commendable emotional andexpressive control. She is perfectly sincere, she has a voice of unusual calibre, she has a surplus of magnetism and her facial expression, especially about the eyes, is extraordinarily responsive. She acted like a real woman and displayed the self-command of an accomplished artist. Tyrone Power, who is a great actor in many roles and recently gave a wonderful exhibition of his power as the blind chief of The Redskin, was, in this instance, about as rigid as a ramrod that somehow had strayed from its gun. His make-up as Mr. Adams was against him and the part was ill suited to his acknowledged capabilities. Eugene Ormonde as Richard Adams gave a distinctly sympathetic rendition of his role. What should have been his supreme moment in the third act—when he paused, then turned and took Pauline in his arms—fell rather flat; but, even though the sins of the father shall be visited upon the son, the errors of the playwrights should scarcely be attributed to the performer. Max Figman was capital in his comic love episodes with the automobiling Kitty Dare, behaving and looking as if he had stepped out from the last number of *Fliegende Blatter;* and Adelaide Manola was amusing as the explosive auto-romanticist. Robert McWade offered a remarkable character bit as the voluble publisher who so continually announced himself as a "man of few words." Ruth Allen was a good college tom-boy and Florence Robinson was a conventionally loud and uneducated Western mamma. The rest of the cast was amateurish.

Garrick—What the Butler Saw.

Farce in three acts, by Edward A. Parry and Frederick Mouillot. Produced April 16.

Sir Charles Foden ..... Frank Gillmore
Rudolph Barrington ..... James Neill
Professor Shale ..... Charles Kent
Abraham Weinstein ..... Dore Davidson
Sidney Clifford Weinstein ..... George Le Soir
Vere De Bogyns ..... Frederic A. Thomson
General Dunlop ..... Scott Siggins
Doctor Clayton ..... Herbert Ayling
Pink ..... Charles Butler
Mrs. Barrington ..... Maude Knowlton
Miss Foden ..... Maggie Halloway Fisher
Joan ..... Grace Rankin
Miss Clarissa Dunlop ..... Harriet Raymond
Miss Selina Dunlop ..... Minnie Victorson
Mrs. Fleming-Smythe ..... Ritkah Harrison
Mrs. Hake ..... Hetta Bartlett
Sophonisba Hake ..... Helen Ormsbee
Maria ..... Zelma Stetson
Emily ..... Mary Manly

A "hydro" may be a very funny thing in England, but on the stage of the Garrick Theatre the humor of a misnamed Summer resort with a spring and doctor attachment was hard to appreciate. Yet the "hydro" at which this farce takes place is the funniest thing about the play, not excepting what the butler saw or what the audience heard.

The piece was first produced in London in August, 1905, and enjoyed some popularity through the Fall. It is very British at base, with a French flavor—something like roast beef with sauce vinaigrette. Here and there a bright line flashes, and frequently amusing situations appear in a sort of haze. There seems to be more "points" in the dialogue than the actors were able to bring out or the audience to understand.

The three acts take place in the hall of Sir Charles Foden's ancestral home, converted into a "hydro" by Sir Charles, whose fortunes are less than his titles. Sir Charles has just come into the name, after an experience as cab driver, and feels that keeping a "hydro" is not below his dignity. Among his boarders, guests or patients, as you will, is one Rudolph Barrington, a "divil" among women and extremely popular with the daughters of a retired general, two widows and one small girl and two maid servants. The arrival of his wife interferes with Barrington's plans, especially as he has passed himself off as a bachelor, but Mrs. Barrington offers to allow him to continue in feminine favor by pretending to be his sister-in-law. She enters into flirtations with a geological professor, Mr. Weinstein, a maker of cheap watches; Sidney Clifford Weinstein, an actor of the burlesque brand; General Dunlop, Dr. Clayton, and, above all, Sir Charles himself, who in his cab driving days saved her life. Barrington has to put up with it. When night comes, however, he starts to his wife's room, not knowing that she has exchanged apartments with Miss Foden, Sir Charles' aunt. The butler sees him creep upstairs, blow out his candle and enter room 23. That is all the butler sees. He hears a parrot shriek, a man swear and a woman scream. The next day he tells his master what he saw, and Barrington, after trying to place the blame on the professor, confesses that he is married. Sir Charles and Miss Foden forgive him, and Sir Charles finding the charming widow Barrington out of his reach courts and wins the vicar's daughter in about three minutes. The others pair off and then assemble to take part in a fancy dress ball that would be a possible redeeming feature to a draggy third act if it were played with any sort of enthusiasm.

The company was generally disappointing. The spirit of farce was mostly missing, save in one or two of the actors, who knew how to be seriously funny. Frank Gillmore played the role of Sir Charles Foden quietly and now and then, especially in his love making scenes with Mrs. Barrington showed some enthusiasm. James Neill, with a strong Irish dialect, infused some spirit into the part of Barrington, but seemed constantly surprised at something. Charles Kent as Professor Shale and Frederick A. Thomson as Vere de Bogyns, the actor, played their roles as though they were burlesque. Dore Davidson as Mr. Weinstein did some excellent character acting and might be credited with the partial salvation of the play had he more opportunities. George Le Soir was loud voiced and fidgety as Sidney Clifford Weinstein, characteristics the part required. Scott Siggins was sufficiently energetic as General Dunlop, but not very much in earnest. Herbert Ayling as the doctor made only tolerable use of his opportunities. Charles Butler as Pink, the butler, spoke a mixture of cockney and New York, and was not particularly good at pantomime.

Maude Knowlton made a favorable impression as Mrs. Barrington and wore her gowns gracefully. She seemed to catch the spirit of the play well. Maggie Halloway Fisher as Miss Foden, the maiden aunt with a parrot, gave a delightful impersonation of the character and was altogether the best among the women. Grace Rankin as Joan, the vicar's daughter, was pretty to look upon but had only a small role to play. Harriet Raymond as Clarissa Dunlop and Minnie Victorson as her sister Selina were fairly satisfactory. Ritkah Harrison as Mrs. Fleming-Smythe, though seldom given a line, made her work appreciated. Hetta Bartlett was amusing in the role of Mrs. Hake, whose husband made his money in a department store. Helen Ormsbee as her daughter Sophonisba was extremely good. A stage child is usually an impossible being, devoid of most human attributes, but Miss Ormsbee played the role with remarkable freedom from self-consciousness and made the irrepressible girl a living character. Zelma Stetson and Mary Manly acceptably filled the role of the servants, Maria and Emily.

New Amsterdam—The Free Lance.

Comic opera in two acts; music by John Philip Sousa, book by Harry B. Smith. Produced April 16.

Siegmund Lump ..... Joseph Cawthorne
Duke of Graftiana ..... Albert Hart
Emperor of Braggadocia ..... Felix Haney
Pertinax ..... Sim Pulen
Prince Florian ..... George Tallman
Dagonet ..... Louis Haines
Herald ..... Charles Santra
Princess Yolande ..... Nella Bergen
Griselda ..... Jeanette Lowrie
Mopsa ..... Fanny Migley

It is somewhat strange to see a theatrical Free Lance appearing at the New Amsterdam Theatre; but however the phenomenon must be explained—if it be explained at all—this professional freebooter furnished a most delightful entertainment and his advent at this playhouse may presage a return to a better class of comic operas. The spectacle fad—that is, the fad for mere spectacular exhibitions—has worn itself out from sheer over-exertion and seems to be on the verge of dying a natural death. It is safe to say there will be no great public lamentation at its decease. The Free Lance, on the contrary, is a perfectly legitimate and commendable operatic composition of the approved and more old-fashioned comedy type. As fashions in feminine attire are supposed periodically to repeat themselves, so theatrical fashions are apt to reappear at varying intervals of time. The Free Lance is a genuine comic opera such as might have gained some vogue a couple of decades ago; and a more sincere compliment could scarcely be paid the joint effort of Sousa and Smith. The music does not sound like the output of a regular genius-factory, but it is immensely superior to the bottle and rag-time the public has become habituated to endure during. This is not a musical comedy—a wearisome species of vulgar farce occasionally relieved by conventional "tunes"; the dialogue is bright and there is plenty of it, yet the atmosphere is essentially and consistently operatic. Though the entire composition lacks the sentiment and delicacy of Veronique, though there is no great singer to take the place of Fritzi Scheff in Mlle. Modiste, The Free Lance is decidedly commendable. The martial spirit and masculine vigor of Sousa's music invariably and deservedly arrest public attention. Many of the lyrics are written in a capital vein of humor, and Harry Smith's puns and jokes are pardonable because of their wit and originality.

The plot is as ancient as if it had been copied from the hieroglyphics of an Egyptian tomb, but though exhumed, so to speak, it is as vivacious as if it had never been enshrouded. Naturally the old story has been retouched. The Duke of Graftiana and the Emperor of Bragadocia, each being in financial straits and each supposing the rival monarch to be possessed of unbounded wealth, have arranged a marriage between their respective heirs for the specific purpose of borrowing funds from one another. Prince Florian is the heir-apparent of Graftiana and the Princess Yolande is the imperial offspring of Braggadocia. The young people have the time-honored scruples about marrying without ever having met. To escape this mysterious fate the Princess flees from the palace and changes clothes with a goose girl by the name of Griselda. Florian likewise shifts costumes with Siegmund Lump, ex-brigand and present goatherd. Rather than have their plans frustrated the two monarchs, the terrible basso of a Duke and the jovial King Cole of an Emperor, substitute the goatherd and the goose-girl for their children as the contracting parties. It happens that Siegmund and Griselda are already husband and wife, but an extra marriage ceremony seems highly desirable at the price offered. Meanwhile the Prince and Princess, as peasants, have had a serious mutual attack of tender sentiment. The Emperor and the Duke, discovering how they have each been deceived as to the mercantile credit of the other, declare war. In the second act the two armies—the Amazons of Braggadocia and the "heros" of Graftiana—are encamped upon the stage with only a hedge to separate them. It must be understood that Lump turned goatherd only after losing his hair, Samson-wise. At this epoch a kindly sorceress appears to give him back his flowing locks and tremendous strength. Forthwith he accepts contracts from both sovereigns to fight their battle. He describes most feelingly the sanguinary conflict which he and his brigands had with themselves and then settles all disputes by proclaiming himself lord of both countries. Being in love the Prince and the Princess are too happy to care, and so—all ends happily. Perhaps the most laughable line in the whole piece occurs when the comical brigand discovers that the Princess he has been engaged to marry is none other than his own better half. He kisses her, then mournfully exclaims, "When I'm invited out to dinner I always get just what I have at home!" It is a pity that the second act should be a trifle less entertaining than the first.

The most pronounced hit of the performance was cleverly scored by Jeanette Lowrie as Griselda, her most mirthful song being that of "The Goose-Girl" in the first scene. This melody, which was rendered in splendid low comedy spirit, has a fol-der-ol chorus that should become an established comic opera refrain for its superabundance of joyous animation. Miss Lowrie's Dutch, "opera Dutch," make-up was as fascinating as her vivacious spontaneity, albeit the average goose-girl can hardly be so accomplished a dancer. Joseph Cawthorn outdid himself as the brigand and sang a song about his hair with infinite humor. He sang it capitally, too, because he had the wisdom to make no pretense of being musically gifted. The burden of the real singing was borne chiefly and ably, by Nella Bergen as Yolande and George Tallman as Florian. Miss Bergen appeared to marked advantage, exhibiting unusual personal charm. Albert Hart, who also musters an acceptable bass, was quite ferocious as the gigantic and faint-hearted Duke of Graftiana, and Felix Haney was irresistibly amusing as the rotund little bantam of Braggadocia; in fact, as an operatic low comedian Mr. Haney proved himself a close second to the star. Pertinax and Dagonet both adhered faithfully to the characters outlined in their minor roles. Not the least enjoyable part of this entertainment was the admirable chorus singing of mixed voices.

Academy of Music—Becky Sharp.

Comedy in four acts, by Langdon Mitchell. Revived April 16.

The Marquis of Steyne ..... George Arliss
Sir Pitt Crawley, Bart. ..... Robert V. Ferguson
Pitt Crawley ..... William B. Mack
Rawdon Crawley ..... John Mason
William Dobbin ..... L. Cory Thomas
George Osborne ..... Stanley Rignold
Joseph Sedley ..... William F. Owen
Major Loder ..... Reydon Erlynne
Lord Baresacres ..... Hugh Cameron
Lord Tarquin ..... Claus Bogel
Lord Southdown ..... Robert V. Ferguson
The Duke of Brunswick ..... James Hudson
Prince Peterwaradin ..... P. J. Collins
Tommy Raikes ..... Edwin Brewster
General Tufto ..... Neil Grey
Ranelagh ..... James Morley
Blenkinsop ..... Charles Coe
Frits ..... Charles Terry
Max ..... Claus Bogel
Bowles ..... Hugh Cameron
Raggles ..... Charles Terry
Landlord of the "Elephant" ..... Otto Meyer
Becky Sharp ..... Mrs. Fiske
Amelia Sedley ..... Laura McGilvray
Miss Crawley ..... Mary E. Barker
The Marchioness of Steyne ..... Belle Bohn
Lady Bareacres ..... Cecilia Radclyffe
Lady Blanche Thistlewood ..... Emily Stevens
Lady Jane Crawley ..... Fernanda Eliscu
The Duchess of Richmond ..... Mary Stanton
The Duchess of Buccleugh ..... Martha Roberts
Briggs ..... Mary Maddern
Fifine ..... Janet Emerson

Though no single character constitutes either a play or a novel, it is astounding how pre-eminent a single impersonation may become. A title role and distinctly "star" part such as that of Becky Sharp gives the actress every dramatic and artistic advantage, it is true; but a writer cannot create an impersonation, and a less accomplished artist than Mrs. Fiske might well have failed utterly to reproduce Thackeray's conception. A wonderful stellar role, like a great opportunity in life or an imperial throne, is a handicap to the average man or woman of average talents; in ordinary walks of existence he might have cut a respectable figure, he might even have obtained a certain recognition in the support of a greater personality, but, elevated to conspicuous heights, his deficiencies are too apparent. Mrs. Fiske is one of those few and exceptional stars who are never disappointing. The more prominent she becomes with American audiences the higher she invariably climbs in public estimation. The zenith of her power is apparently unattained. Each year of experience yet adds something to depth and control to the maturity of her artistic nature, each season establishes her reputation on a yet more stable and permanent foundation. The observant critic notes her advance in the new plays from time to time produced by the Manhattan company, but he sees it most clearly in such notable revivals as that of Becky Sharp.

Becky Sharp was first produced in 1899, when the present reviewer had the pleasure of witnessing a performance that was immediately and indelibly engraved upon his memory. The play had an important revival in the Autumn of 1904, most of the leading characters then being assumed by the actors now appearing in those roles. For the benefit of those who may have forgotten, it is pertinent to note that Tyrone Power was the original Marquis of Steyne; that Robert V. Ferguson, who still performs that singularly gross and grossly amusing country baronet, Sir Pitt Crawley, originated this role; that Maurice Barrymore was the first Rawdon, and that Stanley Rignold has so far been the one and only George Osborne. That Mrs. Fiske has always appeared as Becky Sharp is too essential and generally known a fact of theatrical history to call for iteration. Perhaps the most interesting contrast, one which called forth much comment at the period of the last revival, is contained in the two remarkable characterizations of that unsuspecting husband, Rawdon Crawley, offered by Maurice Barrymore and John Mason. Comparisons are invidious when argumentative; that is, when one performance is selected as eminently superior. In the case of Mr. Mason and the late Mr. Barrymore one interpretation, as a piece of acting and portrayal, can scarcely be placed above the other; the difference lies in the conceptions of the role. Barrymore looked more like the illustrations of Thackeray's novel, thus gaining the assistance of at once being physically acceptable to his audience. As the bluff, awkward guardsman, with immense mustaches and ultra-military rigidity, he presented a striking picture of an astonishingly "Thackerean" type. Mason is more polished; not less of a soldier, perhaps, but much more of a gentleman in manner and bearing, hesitating in speech, yet polished in intonation. Somehow John Mason impresses one as more modern, which may not be to his credit; on the contrary, he is indubitably more sympathetic, less of a Victorian literary "type" and consequently more cogent as a man. What another character comedian than Ferguson could do with the grotesque old baronet can only be surmised; he is assuredly inimitable in his role and so completely satisfying that such conjecture is entirely gratuitous. William F. Owen made a splendidly realistic specimen of a two hundred and fifty pound coward and braggart in Thackeray's satiric conception of Joseph Sedley; "Waterloo" Sedley, as he calls himself after having paid Becky two thousand pounds for horses to carry him out of Brussels. William B. Mack as the posing and sanctimonious Pitt, junior, who cherished a profane passion for Mistress Becky under his ministerial black, was remarkably convincing, above all in his ignominious retreat when frankly charged with jealousy of Lord Steyne. Laura McGilvray as the milk and water Miss Amelia managed to appear surprisingly human for a Thackeray heroine; and Mary E. Barker was certainly capital as that plethoric and apoplectic species of pampered dame, Miss Crawley. George Arliss was the Marquis of Steyne, and little more remains to be said. He gave visual proof of how urbane, how suave, how positively dignified the devil can be in his lechery. No one questions for a moment his diplomatic capacity or his right to hold governmental trust. That his strategy failed on one occasion was no fault of his own, for the best laid plans of mice and men and Satan, too, aft gang agley. Before, the reviewer wondered whether Arliss were not in league with the Prince of Darkness; now he is convinced that, if such an *entente cordiale* exists, the devil has long ago found himself the under dog in the compact. Artistically speaking, it must be his Satanic Majesty who impersonates Arliss, rather than Arliss who borrows from the infernal wardrobe. If the old saying is true that only a man of generous temperament, ready, sympathetic understanding and an open heart can hope to win fame as a stage villain, Arliss has a good claim to consider himself the first gentleman in the land. Yet this is somewhat hard on the actor! A woman in the audience exclaimed audibly: "He's such a good villain I hate him!" and she meant it, too.

It is well nigh impossible to say a "last word" about Mrs. Fiske, because fresh critical phases and tempting words with which to expound them importunately continue to present themselves. Whether such a woman as Becky Sharp truly ever existed is immaterial in considering the work and genius of the actress who faithfully devotes her energies to the interpretation of an original for which one of the most illustrious names in universal literature stands sponsor. Whether so heartlessly egotistic, selfish, scheming and impudent little woman ever lived and breathed in England we are at liberty to doubt if we feel so disposed; but no man, critic or human being—for the New York public now refuses to grace the poor critic with human

(Continued on page 15.)

IN OTHER CITIES.

SAN FRANCISCO.

At the Tivoli April 9-16 Miss Timidity had its second week and will run on until a week from Wednesday, when The Show Girl, with many new people in the cast, will open for a long run.

At the Majestic 9-16 Walter E. Perkins and the Bishop Comedy Players were seen in Who Goes There with much success. Mr. Perkins has always been a favorite here and has a large following. His role was one full of humor and he made the most of his lines. Marie Gordon as the country girl and Frances Slosson as the pretty bride were capital in their roles. Reginald Travers and George Bloomquest also came in for a good share of applause. Next week second week of Who Goes There.

At the Columbia 9-16 The Lion and the Mouse was in its last nights after a successful two weeks' run. Next week Babes in Toyland, with Ignacio Martinetti. On Sunday afternoon, 15, the Columbia Gerardy will give another concert. The demand for seats has been large.

At the Central 9-16 The Searchlights of a Great City, a clever melodrama, drew large audiences. Landers Stevens and Georgie Cooper in the leading roles did clever work. The specialties were good.

At the Alhambra 9-16 Hershall Mayall made the hit of the play in His Brother's Crime, and Miss Creighton in the role of the heroine made a favorable impression. Henry Schumer, Edward Emery, and James Corrigan also had good roles and played in a creditable manner. The scenic effects were most startling and effective. Next week Queen of the Highbinders.

At the Grand Opera House 9-16 Caught in the Web was the bill and did only fair business.

All is now in readiness at this house for the opening of the Metropolitan Opera co. on Monday, 16. The opening bill will be Queen of Sheba, to be followed by Carmen, Marriage of Figaro, Tannhauser, La Boheme, Walkure, Hansel and Gretel, Don Pasquale, and Faust. Several performances are entirely sold out and it will be the most successful opera season ever given in this city.

At the Alcazar 9-16 The Wife, a great favorite in the old Baldwin days when played by the co. headed by Herbert Kelcey and Georgie Cayvan, was given a clever presentation. George Waldron in the role of the husband and Edith Evelyn in the role of the wife were at their best. Juliet Crosby as a vivacious girl and Lee Baker as the villain gave intelligent performances. Glendening and Effie Bond in juvenile roles were charming. Robert Wallgas as the young lover made a good impression. James Maher, Adele Belgarde, and George Osbourne completed the cast. Next week Are You a Mason.

OSCAR SIDNEY FRANK.

INDIANAPOLIS.

Tabasco Land, presented by the Princeton University Triangle Club at English's 14, delighted a capacity house, made up largely of former Princeton men and the fashionable set. Three Indianapolis boys took part in the entertainment. Richard Barbee, '07, played a leading part in a clever fashion. Chilton L. Johnson, '09, and Ferd L. Mayer, '09, were popular members of the pony ballet. The opera was given here under the auspices of the Princeton Alumni Association, a number of leading society women being the patronesses.

Coming Thro' the Rye, seen here last November, returned to English's 16, 17, and proved to be a much better entertainment than when seen here before. Frank Lalor, Billee Taylor, and Stella Mayhew, now playing leading parts, are valuable additions to the cast. Richard Carle in The Mayor of Tokio 23, 24. Viola Allen in The Toast of the Town 25, 26.

Dangers of Working Girls drew two large audiences on the opening day at the Park, 12-14. The specialties by Maggie Le Clair and Murray Livingstone pleased. Seen here many times. Eight Bells is again the attraction at the Park 16-18, pleasing large houses as of yore. Specialties introduced by Schroch and Rice, Lillian Hoover, and the Byrne Brothers, are well received. David Higgins in His Last Dollar 19-21. Miss Bob White 23-25.

The three concerts by the Theodore Thomas' Orchestra, under the direction of the People's Concerts Association, were given in Caleb Mills Hall 16, 17 before the largest audiences that ever attended a musical recital in Indianapolis. Emil Paur, pianist, and Enrico Tramonti, harpist, were the soloists. This series of concerts was the eighth and last of the series arranged for the first season of People's Concerts here.

The mail order seat sale for Bernhardt's appearance at the German House Theatre in Camille 25, is meeting with great success.

The Ben Greet co. will appear in Caleb Mills Hall at a specially arranged matinee for teachers and students 21 in Julius Cæsar. Hamlet will be given 23. Twelfth Night 24. The Merchant of Venice and Macbeth 25.

The State trustees of the B. P. O. Elks will meet at the Anderson House, Anderson, Ind., 19, to make arrangements for the annual State meeting of Elks at Peru, June 12-14. The chairman of the Board of Trustees is Peter J. Fallon, of Indianapolis, and the other members are Henry Jordan, of Elwood; M. J. Johnson, of Brazil. The State meeting will be a big affair, as the order has experienced a remarkable growth in Indiana during the last few years. There are now fifty-two lodges in the State, with a total membership of about 15,000.

"When the Night Birds Call," written by Louis Weslyn Jones of the Grand, and Sophus Jergenson, of this city, promises to be one of the musical hits of the year. Katherine Trayer and Winona Winter, seen at the Grand recently, are singing this dainty love song on tour, and it is proving a popular hit everywhere.

PEARL KIRKWOOD.

SALT LAKE CITY.

The week at the Salt Lake Theatre has been very satisfactory, both as to quality of attractions and box-office receipts. Harriet Purdy Smith and her two hundred young people repeated The Witch of the Woods to a good house April 9. Little Johnny Jones packed houses 10, 11, giving good satisfaction. Stella Tracy, Sam J. Ryan, Helen Rafter, and C. J. Harrington are worthy of note; co. generally good. The eternal favorites, Murray and Mack, packed houses 13, 14, giving much of their old business under a new name, pleasing audiences, as usual. Mayme Taylor in vocal selections shared honors. Gladys Van and Lizzie Purcell made friends with their neat work. Chorus specialties good. The Trocadero Male Quartette made a hit. Sweet Nell of Old Drury 16-18.

At the Grand the Theodore Lorch co. wound up their season here with good houses, presenting Reaping the Harvest; or, Dora (Couldock's old play), 9-11. A Soldier of the Empire 12, 13. For the last night they had intended to present Her Fatal Love, which proved so successful last week. This play is claimed to be a copy of The Squaw Man, and representatives of the owners enjoined its presentation. Mr. Lorch denies emphatically that it is any infringement and claims that Her Fatal Love is taken from a well-known novel. The matter will go into the courts unless some amicable settlement is concluded. The Lorch co. proceed direct to Denver, where they will be in the hands of Pelton and Smutzer, who intend to enlarge the co. and put them out next season as one of their leading attractions. They have recently obtained possession of houses in Provo and Logan, so they will have a good field in this section for several cos.

W. H. Newman and his co. presented a play under the title of Utah 14 to fair house. Georgia Harper in Zaza entire week beginning 15. The largest advance sale the Grand has had for years.

Reilly and Woods' Big Show has kept audiences well entertained at the Lyric all the week. Ada Corbett's tableaux and Daly and Reno in sensational acrobatic work made hits. Co. generally good. Co. was replaced 14 by Miss New York, Jr., who opened to a full house and pleased. Specialties unusually good. The Gagnoux, excentric jugglers, are very clever and entertainly new. The Wiora Trio of Hungarian dancers were popular. Mlle. Alma, contortionist, and Bandy and Wilson, imitators, made hits. Next week, the Empire Burlesquers.

The City Councilmen have rejected the proposed ordinance to prohibit Sunday performances in the theatres.

C. E. JOHNSON.

LOS ANGELES.

The Mason was dark week April 8-15 and will be so 16-21, when will come for 22-28 the much talked of play, The Lion and the Mouse. It has also been decided that the Metropolitan Opera co. will give one performance at this house on April 30 and the sale of seats will commence 16, and judging from appearances everything will be taken before sunset of that day.

It was a big week at Belasco's, for every one wanted to see The Little Minister, and it was an excellent production and well worth seeing. The scenery and costuming, as usual, were elaborate, and the entire co. entered into the full spirit of the piece. Margaret Langham was accorded the part of Lady Babbie, and was so sweet and natural in the character that she received splendid note in the daily papers. Galbraith's Gavin Dishart was played with a real earnestness that won him much praise. The Dictator is to be accorded a big production next week. Eugenia Thais Lawton, who has been leading woman of the co. for some time, has left for the East to enjoy a short rest prior to her support of White Whittlesey at this house.

In the Palace of the King was revived at the Burbank 7-15 and enjoyed splendid patronage. Harry Glazier took the part of the King and Blanche Hall Dolores, and both conceived characters allotted most satisfactorily. On the whole the show was well worth seeing, but there have been better attempts with the romantic in times past. A Bachelor's Romance is slated for the coming week.

The Grand established a record week 7-14 with the far-famed Scotty and his co. in The King of the Desert Mine. Every one has heard of Scotty, so consequently everybody had to try and see him as an actor-man. 'Twas pure melodrama, with a character hero and the rest any one imagines; but all said, the box-office man was more than satisfied. Next week return of the Ulrich Stock co. in The Shadow Behind the Throne.

Fra Diavolo was exceptionally well sung at the Hotchkiss 7-14 and the patronage was splendid. E. F. Seamans, Robert Pitkin, Lucile De Val, and E. C. Albertson carried off honors in their respective parts. The Little Trooper will follow.

On April 12 Jean Gerardy, 'cellist, assisted by Andre Benoist, pianist, gave a most artistic concert to the lovers of this class of music at Simpson Auditorium. Mr. Gerardy is more than an artist in his line and he was accorded a gratifying reception.

DON W. CARLTON.

KANSAS CITY.

The Metropolitan Grand Opera co. appeared for two performances at Convention Hall 19, presenting Lohengrin in the afternoon and Martha in the evening. The management was somewhat disappointed at not drawing larger audiences, as the receipts were only about $9,000 for both performances, but this was doubtless due to the fact of its being Holy Week, for in the past Kansas City has always patronized grand opera liberally.

Marie Cahill in Molly Moonshine was the Willis Wood attraction 15-18, playing to excellent business. Henrietta Crosman 19-21.

The County Chairman held the boards at the Grand 15-21, and proved its popularity by playing to large audiences throughout the week, after having played here twice before, once last season and again the early part of this. Piff! Paff! Pouf! 22-28.

Jane Kennark in Forget Me Not was the Auditorium offering the week of 15-21, playing to big business. Miss Kennark's long association with the Woodward Stock co. here has gained her a following that always welcomes her back, no matter what the play may be, and the present case was no exception. The supporting co. was adequate, and the production was good. When Knighthood Was in Flower 22-28.

When the World Sleeps, a melodrama of more than the usual number of thrilling situations, was the Gillis offering 15-21, playing to excellent business. Why Women Sin 22-28.

The new People's Stock co. opened at the People's Theatre in Kansas City, Kan., 15, presenting The Charity Ball as the first week's offering. Ainsworth Arnold and Vessie Farrell are the leads in the new co., and both acquitted themselves admirably, winning much applause. Others in the co. were Leona Slater, Goldie Hostetter, Marie Yuill, and Gordon State. The production was appropriately staged and costumed. Incog 22-28.

C. A. Hecker, treasurer of the Boyd Theatre at Omaha, is in Kansas City again, which is his home, recuperating from a recent illness.

Kubelik will appear in Convention Hall for one concert the evening of May 2.

Forest Park will be the first of the outdoor amusement places to open in Kansas City, 22, being announced as the initial day for the season of 1906. The famous First Infantry Band of Mexico is announced as the big attraction. Two concerts will be given daily.

D. KEEDY CAMPBELL.

CLEVELAND.

Maclyn Arbuckle in The County Chairman paid his second visit to the Euclid Avenue Opera House April 16-21.

Alice Nielsen and a capable co. presented Don Pasquale for two matinee performances 19, 20, at the Euclid Avenue Opera House. Lulu Glaser in Miss Dolly Dollars 23-28.

Nell Gwynne was given a delightful presentation by the Vaughan Glaser Stock co. at the Colonial Theatre 16-21. Fay Courtenay in the title-role was all that could be desired, and the rest of the characters were well played. The Banker's Daughter 23-28.

The David M. Hartford Stock co. offered the patrons of the Lyceum Theatre Jim the Penman 16-21. The dual role of James Ralston and Jim the Penman was given an artistic impersonation by David Hartford and Thais Magrane made a pleasing Mrs. Ralston. The entire cast was good and the play was staged effectively. The Belle of Richmond 23-28.

The Way of the Transgressor is always a welcome visitor at the Cleveland Theatre, where it was played 16-21.

Milton Hoffman, a prominent young business man of this city, will manage the Colliseum Garden Theatre the coming season.

Joe Weimer, who has just closed a successful season ahead of The Education of Mr. Pipp, will act as press agent of Luna Park the coming season. Mr. Weimer is an old newspaper man and will undoubtedly be successful.

Manager Harry D. Kline, of the Euclid Avenue Opera House, and Elwood Salisbury, manager of Ingersoll's Luna Park, have wagered $1,000 on the beauty of the five leading ladies of the stock co. to be at the Opera House against five cashiers at Luna Park.

Old Scenic Park has been renamed Lincoln Park and will be remodeled and run by Frank P. Spellman as general manager.

Charles Pierson, an aged actor of the old school, who had seen better days, was assisted by several of his theatrical friends of this city to an entrance into the Old Men's Home at Philadelphia.

WILLIAM CRASTON.

NEW ORLEANS.

The theatrical season is drawing to a close, and with the exception of the Lyric, Greenwall, Grand Opera House, and the Orpheum, all theatres are dark.

The stock co. at the Grand Opera House, under the management of Lester Lonergan and Mortimer Snow, presented Robert Emmet April 15-21. Mr. Lonergan's efforts in the title-role left nothing to be desired. In the role of Sarah Curran Alice Treat Hunt was sympathetic and attractive, and Louis Morrison in the character part of Michael Dwyer was a picturesque figure and seen at his best. Mr. Thompson in the role of the villain gave a smooth and intelligent interpretation, and Mr. Bennett was a capital Jim Neenan. Maurice Brierre was a handsome and dignified Lieutenant Sturgeon and gives promises of a bright future. The co. gave two performances 16 for the benefit of the Confederate reunion fund, and a crowded house was in evidence at each performance. The Ensign 22-28.

The Baldwin-Melville Stock co., at the Lyric Theatre, presented Dora Thorne 15-21, with Theodora Gambel and Violet Barney in the principal roles. Thomas B. Findlay, Hugh Gibson, John T. Dwyer, Guinio Socola, L. O. Hart, Helen Ray, Ora Waldrop, and Percy Barbat were in the cast and responded with ability. The Royal Slave 22-28.

At the Greenwall Theatre the attraction for the week of 15-21 was The London Belles, with Rose Sydell as the principal in the cast. W. S. Campbell is a great adjunct in the comedy work, and the several vaudeville features introduced were above the average. They were Vera Harte, the McCall Trio, the Western Sisters, and Campbell and Wesley. The chorus was attractive and showy in dress, and together with the orchestra worked harmoniously. The attendance was good during the week. Bon Ton Burlesquers 22-28.

Eugenie Wehrmann and Eda Flotte will give a piano recital 23 at Jesuits' College Hall. The programme will consist of classical numbers only and will, without doubt, be a musical treat.

Gentry Brothers' Dog and Pony Show opened a week's engagement 15, corner of Carondelet and Sixth streets. The usual high class performance identified with this management was put on during the week.

J. MARSHALL QUINTERO.

NEWARK.

Although a spacious house, the Newark Theatre was taxed to its utmost to accommodate the local playgoers desirous of seeing Lew Fields and his co. in It Happened in Nordland April 16-21. The opening night, 16, was the annual benefit of Lee Ottolengui, the resident manager of the house. Week 23-28, Way Down East.

The Empire Theatre remained dark 16-21, but reopens 23, when De Wolf Hopper and his co. in Happyland will begin an engagement for a week.

The Convict's Daughter proved a thoroughly satisfying melodrama at the Columbia Theatre 16-21. The co. was excellent and drew good sized houses throughout the week. Week 23-28, McFadden's Flats.

Old Isaacs from the Bowery, a comedy-drama in four acts, by Charles E. Blaney, had its local premier at Blaney's 16-21 and scored a popular success. An audience that taxed the seating capacity of the house witnessed the initial performance and set the seal of their approval on the production. The co. employed is a clever one and the piece was attractively mounted. Harry First in the title-role gave an admirable portrayal of the character of Abraham Isaacs. His associates in the cast lent him capable support, and the performance moved smoothly and briskly. Following is the cast: Abraham Isaacs, Harry First; Sam Isaacs, Robert G. Vignola; Harvey Derickson, Walter Horton; Richard Penniman, Marcus Moriarty; Lucky Strikem, Harry La Van; Buck Wade, George Sociatter; Augustus Van Twiller, Tom Jordan; Jacob Jasmowsky, John Hughes; Jim Judson, R. Ince; Dr. Flood, August Knoll; Dr. Horton, John Gavin; James Hogan, Harry Fisher; First Keeper and Second Keeper, Frank Taperton and William Painter; Henry Fowler, George Walerton; Felix Vaughn, Samuel Wooderson; Sadie Paulding, Minnie Barrie; Rachel Isaacs, Louise Mitchell; Nan Lackless, Dorothy Kent; Mrs. Augustus Van Twiller, Rosabella Hearn; Gladiola West, Ruth Sheppard, Mary Hennessey, Olivette Korman; Mrs. Simpkins, Anna Bennet; Mrs. Floraton, Kate Reardon. Week 23-28, Houdini.

JOSEPH E. HARRISON.

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MINNEAPOLIS.

The Roosevelt Club played their annual engagement at the Metropolitan April 16-18 to the largest and most brilliant audiences that have been seen in the city this season. This is the fifth offering of this club and it is, without doubt, the best. It was called The Ranee of Oudh, book and lyrics by Cyrus S. Brown; music by Claude Madden. Several managers from Chicago witnessed the performances, and there is a strong probability that the spectacle will receive a professional production. The local press spoke in high praise of the undertaking. Primrose Minstrels 19-21.

Bickel, Watson, and Wrothe in Tom, Dick and Harry drew large houses to the Bijou week of 15. Besides the stars mention is due Bessie Clifton. Ernest Hogan in Rufus Rastus week of 22.

Ralph Stuart co. gave an elaborate production of The Eternal City at the Lyceum week 15 with a largely augmented co. The principal characters were all in good hands, Mr. Stuart appearing as the Hon. David Rossi. Ernest Fisher gave a finished performance of the role of Pope Pius XI. Lewis S. Stone did some very effective work as Bruno Rocco. Evelyn Vaughn invested the role of Donna Roma Volonna with a quiet force that was most convincing. Charles A. Lindholm, Charles Rowan, Arthur Pattison, Marshall Farnum, Harry Dorner, Aubrey Beattie, Laura E. Lang, Louise Lewis Farnum, Bessie Little, and Ralph Ramsey completed an exceptionally well placed cast. Men and Women week of 22.

Henry Marteau appeared in concert before a small but appreciative audience at the Plymouth Church evening 17. It was his first visit to the city and he made many friends.

Leslie Carter is underlined for a half week's engagement opening 23. Adrea and Zaza will be the bills. A large advance sale promises a well patronized engagement. Nordica will appear in concert evening 20.

The Metropolitan Theatre Baseball Club will cross bats with the nine representing The Mayor of Tokio at Minnehaha Park May 4.

CHARLES M. LANE.

DETROIT.

A return of The Wizard of Oz at Detroit Opera House for week April 16-21 drew large audiences. While it has been seen here too many times to be regarded as a novelty it is always welcome, and so long as Montgomery and Stone remain at the head will never lose interest. Coming Through the Rye next booking at this theatre.

The yearly visit of Hanlon Brothers in Fantasma is an important event to Lyceumites, who turned out en masse 15 to give it a rousing welcome. Arizona for week of 22.

A carefully staged production of Thelma is the Livingstone Stock co.'s farewell offering at the Lafayette Theatre 15-21. The play was presented here earlier in the season by the same co. and this second appearance was by special request. It was the best production the stock co. has offered during their stay at this house. Lida Merab crowned herself with glory in the difficult role of Thelma. Rodney Rancus as Sir Philip was a little disappointing, in view of the excellent showing he has made on other occasions. Coletta Power was very good as the servant, Britta. Walter Poulter as Lorimer, Jennie Calef as Lovisa, Frank M. Readick as Guldmer, Millie Freeman as Violet Vere, Blanche Ross, George F. Bird, James Rennie, Frank Melvin, and Robert Preston are also numbered in the cast.

Ramsay Morris' Ninety and Nine had its first hearing in this city at the Whitney Theatre 15. The co. numbers some capable people, of whom Alfred Hastings, J. M. O'Connor, Hugo Goldsmith, Master Willie Fink, Thomas H. Sedgwick, Myra Brooks, Bayonne Whipple, Alice Saunders, Mrs. Emma Brennan Ince, and Frederick Montague are the principals. Way of the Transgressor attraction at this house for week of 22.

The Royal Imperial Tzigane Orchestra, headed by Rigo, gave one performance in this city at Lyceum Theatre afternoon of 16.

A. FRANCIS.

MILWAUKEE.

Before and After drew large audiences at the Shubert 15, and the play and players received well merited applause. Paula Edwardes in Princess Beggar 29-May 5.

West and Vokes in A Pair of Pinks drew crowded houses at the Alhambra 15, and with the valuable aid of Margaret Daly Vokes gave a most amusing and much appreciated performance before a well pleased audience. A vaudeville bill, headed by Edna Wallace Hopper, will be the attraction 22-28.

Lillian Mortimer in No Mother to Guide Her filled the Bijou 15, and the performance pleased the lovers of lurid melodrama. Miss Mortimer's talents are worthy a better vehicle. The piece was well staged. The Rays 22-28.

The Savage Grand Opera co. opened a week's engagement at the Davidson 15 to a good house. The productions of this organization are creditable, and gave general satisfaction. The Elmendorf lectures will commence 20.

The German Stock co. closed a most successful season 15, with a fine production of Derf und Stadt. A large audience bestowed bounteous applause upon the popular players of this excellent organization, which will now disband until next season.

CLAUDE L. N. NORRIE.

BUFFALO.

Jolly May Irwin in Mrs. Black Is Back amused large audiences at the Star 16-18. Frank Daniels, as usual, packed them in here at the Star 19-21, offering Sergeant Brue, a very lively musical comedy.

The theatregoers of this city were offered a dramatic treat 19-21 when Bertha Kalich presented Monna Vanna at the Lyceum to very large and enthusiastic audiences.

Hap Ward in The Grafter kept things moving along merrily at the Teck week 16.

Elizabeth Baker in The Wife's Secret was at the Academy to fair business.

Andrew Robson, of Nance O'Neil co., was entertained at several functions during their engagement here.

No better proof of the ability of Justin Paige as an instructor of acting could be given than the excellent presentation of Damon and Pythias by the graduation class of his school at the Star 15 to a crowded house. All of the cast aquitted themselves creditably, but Leon Selman and Herbert J. Knauber deserve special mention.

Edward Carr, manager of the Garden, contemplates sailing for England about May 15.

P. T. O'CONNOR.

COLUMBUS.

W. W. Prosser, who has been manager of the Grand Opera House, has accepted the position of manager of the Casino at Olentangy Park, a position which he has held now for three successive seasons. Mr. Prosser is one of the most popular managers in this city. Olentangy opens for the season 29 and the theatre one week later. Bookings are already being made and are, as usual, made through James K. Burke.

Matt Nasher, business-manager of Running for Office, who was stricken with heart trouble at the National Theatre at Dayton last week, is playing his attraction at the High Street Theatre 16-18 and is now on the road to recovery.

The Magistrate is to be given here 29 for the benefit of the Diet Kitchen. Francis C. Osborne, who has directed many amateur affairs in this city, has full charge and the affair will undoubtedly be a great success. Frame Brown, who won quite a success while a member of the Yale College Dramatic Club, will assume the part he formerly played. Millard Gibson, Jr., son of Millard C. Gibson, for many years a leading player in the support of William C. Gillette, will have an important part. Young Gibson has inherited much of his father's talent.

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DENVER.

Holy Week had little or no effect upon business at the theatres here.

Piff! Paff! Pouf! was the Broadway attraction. Kathryn Osterman was a vivacious and charming widow. Fred W. Mace and R. E. Graham were amusing at times. The Pony Ballet was a good feature. Little Johnny Jones 16-21. Nellie Stewart 23-May 5.

A Message from Mars, which moved from the Broadway to the Tabor for a second week, proved an excellent attraction. The Mantelli Grand Opera co. 15-21. Scotty, King of the Desert Mine, 22-28.

Theodore Lorch, a favorite with the Curtis Theatre patrons, is appearing there in A Ragged Hero.

Elizabeth Spenser, assisted by William Charmerlin and C. Morton, all of Denver, will present at the Orpheum Theatre 23 a sketch entitled Mrs. S. Holmes, Detective, written for her by Mrs. Ruth Bryan Leavitt, daughter of William Jennings Bryan. The initial performance will be given in Salt Lake City 16.

MARY ALKIRE BELL.

JERSEY CITY.

Fighting Fate, with Winsome Carrie Lamont as the star, did a good business at the Academy of Music 16-21. The Old Homestead 23-28. Shadows of a Great City 30-May 5.

The Bijou Theatre closes its season 21, with a vaudeville performance for the Police Benefit Fund. B. F. Keith takes possession 23, and will overhaul the entire house before reopening as a vaudeville theatre.

Edward M. Hart, who has been treasurer of the Bijou all season, has signed with Hurtig and Seamon to be treasurer of the Yorkville Theatre, New York city, opening 30. Mr. Hart will be missed by many of the theatregoers here. He will take his present assistant, Harry Hogan, Jr., to fill a similar position in New York.

Manager Frank E. Henderson, of the Academy, will have the only dramatic house in this city next season. The city will have four theatres—the Academy, Bijou, Poli's, and the Bon Ton—with vaudeville at three of them.

The Elks will benefit at their hall 25.

The T. M. A. will benefit at the Academy of Music May 28.

WALTER C. SMITH.

PROVIDENCE.

The Love that Blinds, a new play written by Clayton Hamilton and Grace Isabel Colbron, was presented for the first time on any stage at the Shubert April 16-18 and a good sized audience applauded the opening performance. Mary Shaw was the star of the co. and in the leading role showed much ability. George S. Titherage shared honors with Miss Shaw and the supporting co. was capable. On 19 the Verdandi Singing Society presented The Conqueror of Satan, a folk comedy in five acts. The production was by local talent and was pleasing to a large house.

Kellar's annual visit to our city is always an interesting event and he appeared at the Empire 16-21 before large houses. Behind the Mask 30-May 5.

Robert C. Turner closed his engagement with the Pawtucket Albee Stock co. 14 and left for his home in New York for a brief rest prior to beginning his duties as stage director of the Providence Albee co.

The Park Theatre has changed its name to the Nickel Theatre and it was opened 19 as a moving picture house. Five cents admits to everything.

HOWARD C. RIPLEY.

OMAHA.

Two fair sized audiences enjoyed Chauncey Olcott in Edmund Burke at the Boyd April 10, 11. The Little Gray Lady opened a half week's engagement 15 to a good house. The piece is commendable from any point of view and is presented by an adequate cast; it went right to the heart strings of those present. Manager Burgess promises Little Johnny Jones 22-24.

Owing to the fact that no regular attraction had been booked at the Krug Ten Nights in a Bar Room was put on at popular prices by Jim Fulton and some members of the Van Dyke Stock co. Business, however, was quite light. Nat M. Wills opened a half week's engagement 15 to a splendid house and evidently gave general satisfaction. I. O. U. 22-24. Lyman Twins 28-29.

At the popular Burwood Moths is the attraction for week of 15. While we have seen the Woodward Stock co. do better work, at the same time they are giving satisfaction and playing to splendid business. In the Palace of the King week of 22.

J. R. RINGWALT.

PORTLAND, ORE.

The Heilig Theatre opened auspiciously April 9-11 with The Heir to the Hoorah, with Guy Bates Post in the role of Joe Lacey. The supporting co. is a good one. Babes in Toyland 12-14 made a decided hit. Next week, beginning Sunday night, 15-17, Creston Clarke in Monsieur Beaucaire will be seen at this house. Kubelik gives two recitals during the week at the Heilig 18 and 21.

At the Empire 8-14 The Fatal Wedding was the attraction. The play and the co., headed by Jane Kelton, pleased Empire patrons. Roanoke is billed for the week commencing 15.

At the Baker Cherry Blossoms Burlesque co. 8-14 did the usual week's business. The co. includes John H. Perry, Edward Evans, James Bryson, Harry Fitzgerald, Frank Rosa, and Lore and Payne. Next week, Merry Maidens 15-21.

In Old New Hampshire was the current bill at the

Lyric 9-16, with My Wife's Aunt billed for the week 16-22. JOHN F. LOGAN.

LOUISVILLE.

The engagement of the Ben Greet Players April 16 at Macauley's was an artistic theatrical novelty that was enjoyed by two select audiences. The plays presented were The Merchant of Venice and Macbeth. The Triangle Club of Princeton University presented the musical comedy, In Tabasco Land, at Macauley's 17 to the capacity of the house. It was a distinct society event and the visiting collegians were the recipients of marked attention on all sides. Granville Burton, a Louisville boy, acquitted himself most creditably in one of the principal comedy parts. The Gingerbread Man will be seen for the first time here 19-21. The advance sale has been very large. Viola Allen in The Toast of the Town is underlined.

The third week of the season of the Holden Stock co. at the New Masonic was satisfactory, both from an artistic and a pecuniary standpoint. Bronson Howard's One of Our Girls was handsomely mounted and well played. East Lynne will be the bill for the week commencing 23, by request.

At the Avenue the Russell Brothers (John and James) drew excellent business week 15 in The Great Jewel Mystery. Crown of Thorns will open 22.

The Summer season opened at Fontaine Ferry Park 15, very large crowds being present throughout the day and night. The place has been put in first-class condition during the interval between the seasons. The special features are the scenic railway, circle swing, miniature railway, Chilcoot Pass, loop-the-loop and others of a like kind. At the Pavilion a first-class vaudeville show is given, and Kryl and his band of forty musicians render an excellent programme of classical and operatic selections. Under the able direction of Resident Manager William Reichmann it may be safely predicted that the park has started upon what will prove a successful Summer season.

Forepaugh and Sells' Circus is billed for two performance here 30.

During the stay of the Orpheum Show at Hopkins' trouble arose between Ella Garrison, of Jules and Ella Garrison, and the sisters and brothers Ford, caused by jealousy, resulting in the Fords leaving the co. and instituting legal proceedings against the Garrisons.

Rehearsals are progressing satisfactorily for the production of The Three Chaffeurs, to be given by the High School girls at Macauley's in the near future.

Ed O. Risley, actor, playwright and stage-manager, a Louisville boy, has returned to his home after a prosperous season on the road.

CHARLES D. CLARKE.

MONTREAL.

The Tenderfoot opened at his Majesty's to fair business 16 with an Easter Monday matinee. Grace George 23-28.

At the Academy George Sidney in Busy Izzy drew big houses. Carrie Webber scored as the cowgirl, Nell. Black Patti Troubadours 16-21.

George Klimt in Big Hearted Jim, an exciting melodrama, proved a good card at the Francais. Mr. Klimt did good work in the leading role. A Wife's Secret 16-21.

La Roman d'un June Homme Pauvre was the bill at the Nouveautes, with Madame Gondy and Victor Perney in the leading roles.

Les Conteau d'Or, an interesting Mexican melodrama, holds the boards at the Francais. Madame Dericourt does some clever work in the leading female part. Dangers of Paris 23-28.

The Star Show Girls give a good entertainment at the Royal. Grass Widows 16-21.

By special request La Voyage de Noces is being repeated at the Bijou.

Edwin Varney, Jr., a well-known actor and manager, for many years connected with theatricals in Montreal and at one time manager of the Queen's Theatre, died of pneumonia 18. He was very popular and is mourned by a large circle of friends.

W. A. TREMAYNE.

ST. PAUL.

At the Metropolitan E. H. Sothern and Julia Marlowe were greeted with large houses 9-11. The Isle of Spice opened 12 for three nights and deserved better business. The entire cast was strong and the large chorus sang cleverly. Primrose's Minstrels followed 15-18 and drew excellent business. Perhaps the best attraction this season locally will be the Minn. Roosevelt Club's annual production, which comes to the Metropolitan for three nights, beginning 19.

At the Grand Tom, Dick and Harry drew large business week 8. The principals were all good, but the chorus was decidedly weak. However, the bill pleased because it was well written. Ernest Hogan and his large colored co. opened week 15 in Rufus Rastus, and musically is one of the strongest that has been at this popular theatre this season. The plot is nothing, but the music is very tuneful.

HARRY O. WILLIAMS.

SPRINGFIELD, MASS.

The Court Square received a visit from Stetson's Uncle Tom's Cabin 14. It is only once a year that this attraction is able to get around. Mildred Holland in The Power Behind the Throne and The Lily and the Prince was the attraction 16, 19. Wednesday evening Melba Temple, of the Mystic Shrine, bought out the house, as Miss Holland's husband is a Shriner and Miss Holland is a Daughter of Isis. A reception was given after the play. William J. Kohler in Hamlet 20. The Isle of Spice 21. Ben Hur 23-25. As Ye Sow 30-May 1.

The New Gilmore had What Happened to Jones 16-18, and Hazel Kirke 19-21, both creditably presented.

EDWIN DWIGHT.

TORONTO.

The first week of two to be devoted to the serious drama at the Princess was inaugurated by Robert B. Mantell's production of King Lear 16, followed by Macbeth 17, Hamlet 18, Othello 19, and Richard III 21. Mr. Mantell gave intelligent and praiseworthy renditions of the central roles. Nance O'Neil 23-28 in Magda, Hedda Gabler, Fires of St. John, and Rosmersholm.

Checkers at the Grand 16-21 repeated the success of its first visit. Sherlock Holmes 23-28.

Black Patti Troubadours at the Majestic 16-21 pleased the admirers of Ethiopian entertainment. H. C. Blaney 23-28. J. ALEX. McNEIL.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Kate Watson in The Hoosier Girl 9-14; good business. Daniel Ryan in repertoire 16-21.——JEFFERSON (R. L. Douglass, mgr.): Viola Allen in The Toast of the Town, matinee, 10; delighted big house. Charles B. Hanford in Ingomar and The Merchant of Venice 21.

HUNTSVILLE.—OPERA HOUSE (Thomas P. Littlejohn, mgr.): Rowland and Clifford presented Dora Thorne to good business 17, with Marie Dale in title-role; pleased.

ARKANSAS.

LITTLE ROCK.—THEATRE (R. S. Hamilton, lessee; Charles T. Taylor, local mgr.): Lew Dockstader's Minstrels 10; good, to capacity. Wills' Musical co. 11, 12 and 13; poor performances and business. Henrietta Crosman 14 pleased fair business. Tolson Stock co. 16-28.——MAJESTIC: Vaudeville F. B. Crow, mgr.): Zay Holland Chick, McIntyre and Backus, Warren and Lakewood, Pete Baker, Ameta and Warren, and Brockway 9-14 to good business. Next week: Richard Barry and Virginia Johnson, Galbreath and Farrell, the Three Droles, and majestoscope.

PINE BLUFF.—ELKS' (James M. Drake, lessee and mgr.): John B. Wills' Musical Comedy co. 9, 10 in Atlantic City and The Two Cronies; fair performances and attendance.

CALIFORNIA.

SAN DEIGO.—1818 (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): Kubelik 2; large and enthusiastic audience.

COLORADO.

LA JUNTA.—THEATRE (Ed C. King, mgr.): Human Hearts 12; co. pleased; poor business. Sanford Dodge in Julius Caesar 13; unsatisfactory, to poor business.

CONNECTICUT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; W. L. Rowland, res. mgr.): Sam Bernard and Hattie Williams in The Rollicking Girl to capacity 13; one of best shows heard here this season. Mildred Holland in The Power Behind the Throne to fair gathering 18. Mary Shaw in The Love That Blinds 21. Grays (local) in The Mocking Bird, under direction of Frank Nelson, 26, 27.——NEW HAVEN (G. B. Bunnell, mgr.; J. H. Wilkes, res. mgr.): The Smart Set to crowded houses 16-18; excellent co. with many good specialties. For a Human Life 19-21. Across the Pacific 23-25. The Four Mortons 26-28.——BIJOU (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Madame Sans Gene to capacity 16-21. Next week, the last for the season, which has been a remarkably successful one. The Senator's Daughter, Armory Bazaar for Civil and Spanish War Veterans.——ITEMS: Mary Shaw will be the guest of friends while here 21, 22.—Miss Shipman, the leading woman of the Bijou Stock, has won many friends here this season, and has become deservedly popular with press and patrons.—It is a curious fact that this is the first stock co. to succeed in this city, the venture having been tried at both the Hyperion and New Haven.—Mr. and Mrs. Rowland have been entertaining New York friends at their attractive cottage at West Haven.

JANE MARLIN.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.: A. E. Culver, bus.-mgr.): Mildred Holland claimed her usual following 12, 13 in The Power Behind the Throne and The Lily and the Prince. Sam Bernard and Hattie Williams in The Rollicking Girl 14. Dot Karroll ran the gamut of emotions at the head of her repertoire co. 16-21, from society queen to boydenish mischief maker. The Four Mortons (return) in Breaking Into Society 23-25. Deserted at the Altar 26. What Happened to Jones 27, 28. Rose Melville in Sis Hopkins 30-May 2. Ben Hur 3-5. Grace George 7. Clara Turner repertoire co. 8-12. Black Patti's Troubadours 14, 15. The Politician (premiere of R. M. Sperry's new play) 16-19; closing the season.

W. P. HOPKINS.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): As Ye Sow 9-14; finished a prosperous and pleasant week. Philharmonic Society 17 entertained a very large audience. The Isle of Spice 19. Mildred Holland 20, 21. Ben Hur 26-28. Daniel J. Sully was warmly greeted by appreciative audiences 16-18 in The Matchmaker. Houdini, the Handcuff King, and vaudeville closed the week.

A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): In Old Kentucky 13 pleased capacity house. Old Orchard 14; fair co.; light patronage. Mildred Holland in The Power Behind the Throne and The Lily and the Prince 16 to good returns. Peck's Bad Boy 18; fair performance and business. Y. M. T. A. B. Society (local) presented A Domestic Tangle 19 to capacity. Cousin Louisa 21. Dot Karroll 23-28. Clara Turner Stock co. 30-May 5.——MAJESTIC (H. H. Jennings, mgr.): Florence Hamilton in Hearts Adrift 12 pleased good patronage. Miner's Musical Comedy co. 18 pleased fair business. Florence Hamilton (return) 21. Mary Shaw in The Love that Blinds 23.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Frederick Paulding's satirical comedy, Cousin Louisa, was given its first presentation 19 to a large and enthusiastic audience; the comedy is in three acts and was presented by an excellent co. Mary Van Buren carried the title-role to the entire satisfaction; Dorothy Revelle filled a difficult part well; the rest of the co. were competent; repeated 20 to a large audience.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Daniel Sully in The Matchmaker 13; good house; pleased. Harvey and Gage repertoire 16-21; business and co. satisfactory. The Love That Blinds 20. Alert Boss co. Minstrels 24. Sunny South 25. The Four Leaf Clover (local) 26. Grimes' Cellar Door 27.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Sam Bernard and his co. in The Rollicking Girl 12 attracted a large and well pleased audience. Old Orchard 13; two performances to good audiences. In Old Kentucky 14 pleased. A Human Life 17 to fair sized audience. The Isle of Spice 18 filled the house with a well pleased audience. Daniel Sully 20.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): The Two Johns 13; two small houses. Daniel Sully in The Matchmaker 16; poor business. As Ye Sow 19. Digby Bell (return) 20. William Faversham in The Squaw Man May 2.

WINSTED.—OPERA HOUSE (J. C. Spaulding, mgr.): The Professor of Heidelberg 13; good; fair house. Peck's Bad Boy 17; poor, to poor business. Daniel Sully 19.

SOUTH NORWALK.—HOYT'S (I. M. Hoyt and Son, mgrs.): Side Tracked 14; good performance and business. Isle of Spice 16; excellent, to good business. Sunny South 18.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Side Tracked 13 pleased large audience. For a Human Life 16; fair.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Baylis, mgr.): In New York Town 14; fair business. 'Way Down East 18; good house. The Plainsman 19. Girls Will Be Girls 20. The Virginian 21. Just Out of College 23. Madame Modjeska 25.——LYCEUM (Daniel Humphries, mgr.): Happy Hooligan 16-18; good houses. Northern Lights 19-21. A Romance of Coon Hollow 23-25.

GEORGIA.

AUGUSTA.—GRAND (William Schweigert, mgr.): The Crescent Comedy co. 10-14 pleased fair business. Plays: Men of Jimtown, Kentucky, '61; Nell Gwynne, Wedded, but no Wife, and Nick Carter.——ITEM: Work on the Summer theatre, being built at Lake View Park, is progressing; the house will be opened about June 1, under the management of the Peruchi-Gypzene co.

ATHENS.—OPERA HOUSE (M. J. Snell, lessee and mgr.): Corinne Runkel Stock co. 9-14; excellent, to good business. Plays: Little Tampa, Shadows, A True Kentuckian, Nell Gwynne, Reuben in New York, Turned Up, and The Hand of Man. Season closed.

MACON.—GRAND (E. M. Horine, mgr.): The Mummy and the Humming Bird 23.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Murray and Mack in Around the Town 11; S. R. O.; pleased. Mack Swain co. week 16-25. Ole Olson 26. Symphony Club 27. The Christian 30. A Thoroughbred Tramp May 4. Nebraska Glee Club 5. Georgia Harper 7. Calif Girl 16.——EMPIRE AND ORPHEUM: Splendid business week 9-16.

POCATELLO.—AUDITORIUM (G. A. Hanaford, mgr.): Murray and Mack in Around the Town 12 to S. R. O. A Deserted Bride 15. The Christian 24.

ILLINOIS.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Chauncey Olcott in Edmund Burke 14; good house; pleased. The Vendetta 15; large audience; liked. He and His Sister (German) 16 pleased German audience. Richard Carle in The Mayor of Tokio 17; solid house; many encores; huge satisfaction. The Flaming Arrow 18. The Girl I Left Behind Me (local) 20. The Land of Nod (third time) 21. Hooligan's Troubles 22.——STONE HILL GARDEN (Frank Grave, prop.): Stock co. week 15-22 in New England Folks; excellent.——COLISEUM: Nordica 17; large and pleased audience. Bernhardt 26.——ITEM: At Fresco Park will open May 19. Work is starting on Peoria's new theatre, the Majestic.

EAST ST. LOUIS.—BROADWAY (H. P. Hill, mgr.): Blunkall-Henderson co. 9-16 in Quo Vadis; good business; repeated 16-23. Al. Field's date canceled.——ITEMS: Pedley and Burch, lessees of the Broadway, have rented the house until Aug. 1 to Oscar Dane and C. O. Clark, who will put on a Summer stock co. H. P. Hill (Pedley and Burch's, manager) will go on the road as excursion agent for Talbot's Fighting the Flames.—Collinsville is to have a $20,000 opera house. Incorporators of co. J. L. R. Wadsworth, C. H. Kraft, W. G. Burroughs, and W. F. Niehaus.

BLOOMINGTON.—GRAND (F. Wolkau, Jr., mgr.): A Royal Slave 11; fair business. Rex de Roselli (local) in a leading role did well. The Flaming Arrow 17. Richard Carle in The Mayor of Tokio 18. 81 Plunkard May 2. Marie Cahill in Moonshine 3.——CASTLE (Gillingham Brothers, mgrs.): Week 16 vaudeville; bill and business fair.——COLISEUM (F. Wolkau, Jr., mgr.): Wesleyan Carnival (local) 19, 20 and 21.

ALTON.—TEMPLE (W. M. Savage, mgr.): Seward Show 9-15. Plays: My Jim, The Twin Sisters, The Black Eagle, The Day of Judgment, and Buried Alive; fair week business. Why Women Sin 15; two good houses; pleased. Local minstrels 18. The Acton Stock co. 19, 20 and 21. The Missouri Girl 22.——ITEM: Acton Stock co. have contracted for all open time of the Temple season, and will present a repertoire of eighteen plays, opening 19.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): The Cradoc-Neville co. 9-15; successful engagement; good houses and satisfaction. Plays: Sherlock Holmes, Wedded and Parted, Why Women Sin, The Man from Missouri, Hell's Kitchen, Foxy Grandpa, Tracy the Outlaw, The Girl from the Slums, Richards and Pringle's Minstrels 18, Hooligan's Troubles 19, Marie Cahill 21. Elks' Benefit 24. The Land of Nod 25.

ROCK ISLAND.—ILLINOIS (Direction Chamberlin, Kindt and Co.; R. H. Taylor, res. mgr.): Kolb and Dill 14 pleased two good houses. Richard Carle in The Mayor of Tokio 15 delighted capacity. Cradoc-Neville Repertoire co. 16 and week. Plays: Sign of the Four, Wedded and Parted, When Women Sin, and Monte Cristo. A Royal Slave 22. Howe's moving pictures 25. Paul Gilmore 26. Hooligan's Troubles 28.

DECATUR.—POWERS' OPERA HOUSE (J. F. Given, mgr.): Frank Hall's Vaudeville co., with John L. Sullivan, 9-14; attracted good business. The Clansman 16. Richard Carle in The Mayor of Tokio 20. The Land of Nod (return date) 23. Metropolitan Burlesquers 24. Richards and Pringle's Minstrels 26. 81 Plunkard 28.——BIJOU: Vaudeville week 16; Attendance good. Laurant co. headliners.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): The Hopkins' Stock co. 12-14 cancelled. When We Were Twenty-one 14 (return); good co.; pleased fair business. The Ku-Klux Klan 15; good co.; medium house. The Seward Stock co. 16-20. Richard Carle in The Mayor of Tokio 21 (return). Viola Allen 23. Richards and Pringle's Minstrels 24. Marie Cahill 30.

TAYLORVILLE.—ELKS' (Jerry Hogan, mgr.): When We Were Twenty-one 5; good, to fair house. A Royal Slave 7 pleased good house. Our New Minister 12; best of season; large house. Local 17. The Honeymoon 21. Powell's moving pictures 23, 24. Troubadour's Amusement co. 27 (orchestra's benefit).

ROCKFORD.—GRAND (George C. Sackett, acting mgr.): Crocker's educated horses 9-11; fair business. The Little Homestead 12 pleased fair house. Chicago Swedish Dramatic co. 14; fair house.——ITEM: Manager Sackett will have charge of the attractions at Harlem Park during the Summer.

JOLIET.—THEATRE (Chamberlin, Harrington and Co., mgr.): The Little Homestead 14; fair co. and business. In a Woman's Power 15; good business; poor co. In Port Arthur 18. Steel Works Band 19. Factory Girl 20. It's Up to You, John Henry 22 (return).

KEWANEE.—M'CLURE'S OPERA HOUSE (Frank F. Shults, mgr.): John Griffith 12 pleased a fair house. Jerry from Kerry 13 to small house; pleased. Local 17, 18. Elks' in The Purple Prince. Howard Stock co. 19, 20 and 21. The Last Rose of Summer 27.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Henderson Stock co. 11-14; co. and business excellent. Plays: East Lynne, His Brother's Crime, and Dr. Jekyll and Mr. Hyde. A Cheerful Liar, Delany Martin co., 20, 21.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, mgr.): The Honeymoon 9; good co.; fair house. Professor Crocker's educated horses 12, 13 and 14; good, to fair houses. Adelaide Thurston in Triumph of Betty 17; good advance sale.

FREEPORT.—GRAND (A. C. Knorr, mgr.): William Owen in The Merchant of Venice 16. The Little Homestead 19. Lyman Howe's moving pictures 20. His Father's Sin 28. Lyman Twins May 11. Thomas' Orchestra 14.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): John L. Sullivan Vaudeville co. 15. It's Up to You, John Henry, 17 pleased big business. The Land of Nod (return) 22.

MOLINE.—THEATRE (Management Chamberlain, Kindt and Co.; Frank Hurst, local mgr.): Kolb and Dill in I. O. U. 13; good business. Richard Carle in The Mayor of Tokio 16; capacity house; pleased.

STERLING.—ACADEMY (M. C. Ward, mgr.): Reuben in New York 12 failed to please small house. Over Niagara Falls 14 pleased fair business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): A Royal Slave 10 pleased good attendance. 81 Plunkard May 5.

CLINTON.—RENWICK OPERA HOUSE (J. C. Subin, mgr.): In a Woman's Power 12; played to light house; fair co. The Honeymoon 17.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): The Honeymoon 17. Mayor of Tokio 19. Cole Brothers' Circus May 2.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): A Royal Slave 12 pleased large audience. The Honeymoon 18. Minister's Son 23.

CHARLESTON.—OPERA HOUSE (T. G. Chamber, mgr.): Our New Minister 11 (return) pleased excellent business.

CANTON.—GRAND (F. B. Powelson, mgr.): The Great Deans 23-28.

STERLING.—ACADEMY (M. C. Ward, mgr.): Uncle Si Haskins 10; fair satisfaction and business.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Elmendorf Lecture 9 to good house. Elmendorf Lecture on Sahara 16 to fair house; splendid entertainments. Land of Nod 18 pleased, to good business. Elmendorf Lectures 23 and 30. Our New Minister 20. Rigo and orchestra 24.——AUDITORIUM (Harry G. Sommers, mgr.): The Eye Witness 14; three fair houses. Dr. Arnold mystified big house 15 with open light seance. Eleanor Robson in Susan in Seach of a Husband 16 delighted large and fashionable audience; splendid co. William H. West's Minstrels 18 pleased good business. Kersands' Minstrels 19. The Mayor of Tokio 25.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Buster Brown 11 pleased good house. Colonial Minstrels 13 (local) to large house. Colonial Minstrels 16. The Arrival of Kitty 20. Al. Wilson in The German Gypsy 28. Billy Kersands' Minstrels 30. The Rays in Down the Pike May 4. Sleeping Beauty and the Beast 7. The Flints 14-19.——ITEM: Mr. Christy, of the Melville B. Raymond staff, and Miss Cautner, understudy of the Western Buster Brown co., visited the Buster Brown co. here 11.

COLUMBUS.—CRUMP'S (R. F. Gottschalk, mgr.): Dora Woodruff Stock co. week 9-14; good business. Plays: Land of Cotton, A Man of Power, the Stowaway, New Hampshire Folks, A Cowboy's Girl, The Old Judge, and Dr. Jekyll and Mr. Hyde. Sherlock Holmes 18. Rigo and orchestra 25. Born in the Blood 30.——SAVOY: Vaudeville (Rudel and Ellis, mgrs.) 9-14; light.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): The Gingerbread Man 16 pleased a large house; best this season. Ben Greet and Players 28. Coming Thro' the Rye May 5. Viola Allen 11.——PEOPLE'S (Pedley and Burch, mgrs.): The Flaming Arrow 15 pleased two large houses. The stock co., which drew good houses in The Little Princess 9-14, present The Two Orphans 16-21.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): Savage Grand Opera co. in Valkyrie 9; good, to large house. Billy Kersands' Minstrels 13; good, to good audience. Uncle Josh Perkins 14 pleased good houses, matinee and evening. The Gingerbread Man 15. Guy Stock co. 16-19. The Mayor of Tokio 22 (return). Viola Allen in The Toast of the Town 24.

MICHIGAN CITY.—ARMORY OPERA HOUSE (W. F. Woodson, mgr.): Men's Welfare Club, of Dayton, Ohio, lecture 11; crowded house. Uncle Josh Perkins 7; fair, to good house. Hooligan in New York 16; good biz house. Georgia Minstrels 30.——ITEM: The Armory management have started an opera house boom, the citizens have taken the matter up and a $50,000 house will be erected at once.

LA PORTE.—THEATRE (Winfield, Rowland and Clifford, mgrs.): Billy West's Minstrels 16; excellent, to good house. Our New Minister 17. Romeo and Juliet 23. William Owens 24. East Lynne 26. La Porte Madrigal Club (local) in Creation 27. Cradoc-Neville Stock co. May 3-5. To Die at Dawn 17.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Buster Brown (return) 9; large audience; well pleased. Our New Minister (return) 19.——ITEM: The seats for Our New Minister were placed on sale Tuesday, April 17, and in three hours every seat in the house was sold at advanced prices.

HUNTINGTON.—THEATRE (H. E. Rosebrough, mgr.): Jack Hoeffler Stock co. 16-21 opened to good house and pleased. Our New Minister 24. Butlers 26, 27 and 28. Our New Minister 30. Eva Tanguay in The Sambo Girl May 3.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): The Rivals 6; good house; co. excellent. Miss Bob White 13; fair house; good performance. Texas Sweetheart 16. William V. Mong in The Clay Baker 23 canceled. Lyman H. Howe May 23.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Buster Brown 16; good performance and audience. A Millionaire Tramp 19. Running for Office 20. Hawley and Hall Opera co. 23.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Buster Brown 14; good business and performance. Jerry from Kerry 26.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Buster Brown 12 to S. R. O.; pleased. Last Rose of Summer 20. Jerry from Kerry 28.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Buster Brown 9; large house; pleased. Our New Minister 16. The Honeymoon 25.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): Hello, Bill, 18 failed to appear. Prince of Tatters (local) 20.

NOBLESVILLE.—WILD'S GRAND (L. Wild, mgr.): The Texas Sweethearts 19.

ALBION.—OPERA HOUSE (George O. Russell, mgr.): Last Rose of Summer 19.

WABASH.—EAGLES' (U. S. Morris, mgr.): Mexicana 14 delighted a good house.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Wonderland (benefit Iowa Falls Military Band) 18-20.

FANK E. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Richard Carle in The Mayor of Tokio 11; packed house; pleased. Chauncey Olcott in Edmund Burke 12; satisfied good audience. The Little Gray Lady 13; excellent. Henrietta Crosman 25. Land of Nod 28. Little Johnny Jones May 1. Clara Bloodgood 14.——AUDITORIUM (William Foster, mgr.): The Factory Girl 15-18; good co. and fair business. The Banker's Child 19-21. Lyman Twins 22-25. Myrkle-Harder Stock co. 29-May 5. Ole Olson 6-9. How Baxter Butted In 10-12. When Knighthood Was in Flower 13-16.——INGERSOLL PARK (Fred Buchanan, mgr.): Bernhardt in Camille 27; advance sale good.

IOWA CITY.—COLDREN OPERA HOUSE (C. C. Rowley, mgr.): Chase-Lister co. week 9. Plays: Cloverdale, The Love of a Thief, The Signal Fire, Her Cowboy Friend, Auld Lang Syne, and The Black Hawk Mine. All these are by Charles Harrison, who is with the co. Best repertoire co. for the past three years; splendid business. Kolb and Dill in I. O. U. 17. Dora Thorne 20. Alice in Wonderland (local) 21. Paul Gilmore 24.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus.-mgr.): West Minstrels 4 pleased good house. The Little Gray Lady 7; excellent, to good house. Kolb and Dill 10 pleased large house. The Mayor of Tokio 12 pleased capacity. Lyman Howe's moving pictures 14, 15; fine. Chase-Lister Theatre co. 17-29. The Land of Nod May 1. Little Johnny Jones 3. Kubelik 8.——PEOPLE'S (Victor Hugo, mgr.): Vaudeville; good bill and fine business.

DAVENPORT.—BURTIS' OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Richard Carle in The Mayor of Tokio 14 pleased two good sized audiences. Maude Henderson in The King's Rival 15; fair house and performance. The Clansman 17. The Factory Girl 19. Dora Thorne 22. Howe's pictures 26. Hooligan's Troubles 27. Paul Gilmore 28. Last Rose of Summer 29.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Lyman H. Howe's pictures 11; good business, responding to numerous encores. The Little Gray Lady 12; moderate but fashionable house; very fine co. Pauline Fredericks scored as Anna Gray. Dora Thorne 14; light patronage; fair co. Metropolitan Stock co. entire week beginning 16.

CLINTON.—THEATRE (C. E. Dixon, mgr.): The Mayor of Tokio 13 packed house. Harry Irwin and Ross Harvey (local); boys scored. Kolb and Dill in I. O. U. 16 to good business; a very amusing entertainment; well produced. Henderson Stock co. 17-29. A Royal Slave 21. Paul Gilmore in Captain Debonnaire 23. The Merchant of Venice 24. Hooligan's Troubles 25. Flora De Vos co. 26.

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.): A Homespun Heart 15; fair production and house. Van Dyke Stock co. 16-21 in Pal of Mine. Murray and Mack in Around the Town 22.——GEM (Winchester and Smith, props.): Vaudeville; good bills; drawing well.

BURLINGTON.—GRAND (Chamberlin, Harrington and Co., mgrs.): Kolb and Dill in I. O. U. 13; excellent. Dora Thorne 16 pleased fair house. Delong-Martin moving pictures 18, 19. Hooligan's Troubles 21. The Flints week 23. Paul Gilmore 30.

DECORAH.—GRAND (Weiser and Bear, mgrs.): Dora Thorne 14; two fair houses; pleased. Elbert Hubbard (lecture) 25.——ITEM: Manager Weiser spent week of 16 in Chicago.

CENTERVILLE.—DRAKE AVENUE (Payton and Swearingen, mgrs.): Dora Thorne 11; good, to fair business. Lyman Twins in The Rustlers 20. Human Hearts 27.

DUBUQUE.—GRAND (William T. Boehl, mgr.): Uncle Si Haskins 11; two fair performances to medium houses. The Clansman 18. Dora Thorne 21. Howe's Lifeorama 23.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Egypt (local) 16-18. The Clansman 19. Iowa State University Band 20.

SPENCER.—GRAND (Franklin Floete, mgr.): A Jolly American Tramp 17. Frank Gamble (lecture) 20.

KANSAS.

TOPEKA.—GRAND (Crawford and Kane, mgrs.): Myrkle-Harder Stock co. 8-14 drew big business. Plays: The Slave Girl, A Quaker Tragedy, The Ways of Paris, The Lost Mine, The Fisherman's Daughter, A Child of the Slums, and Pike's Peak; well received; good co. Ladies U. and I. Club in a Japanese fete 16, 17 (local). Henrietta Crosman 18. Marie Cahill 19. Piff! Paff! Pouf! 20. The Little Gray Lady 23.——CRAWFORD (Crawford and Kane, mgrs.): Good bill closed successful week 14. Fulton Brothers' Stock co. 15—indefinite; Lost Paradise will be the initial production and will be kept on view until 18. Dora Thorne 19-22.——NOVELTY (H. Hagen, mgr.): Big business; excellent bill.——STAR (J. J. Dawson, mgr.): Light business; fair attractions.——AUDITORIUM: Johanna Gadski 9 drew big house; received big applause. Nordica 19.

DAVID J. AUGUST.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Lyman Twins 15 in The Rustlers; good business; pleased. Ellery's Band May 1.——PEOPLE'S (Maurice and Charles Cunningham, mgrs.): A very good bill for week of 15, including the Manning Trio, Flying Du Ball, Tossing Austins, Jake Georgen, and the kinodrome; business excellent.——ITEM: Manager Cunningham is likely to open a Summer theatre in Atchison.

COLUMBUS.—McGHIE'S (W. E. McGhie, mgr.): Morey Stock co. 9-14; fair business and satisfaction. Plays: The Darkest Hour, Only a Private, Tennessee's Pardner, Thelma, The Power of the Cross, Dora Torne, Three of a Kind, Powers' moving pictures 17. Father Vaughan (local Lecture Course) 20. Won Back (local) 25. Gordon and Bennett's The Holy City, matinee and night, 27. A Woman's Sacrifice 30.

CHANUTE.—RETRICK (Fred L. Williams, mgr.): North Brothers closed successful week 14; best repertoire co. of the season; W. J. Bayley, an old Chanute favorite, made many new friends. Plays: The Parish Priest, A Ruined Life, The Way of the World, A Broken Home, Hazel Kirke, and Pride of Killarney.

PITTSBURG.—LA BELLE (W. W. Bell, mgr.): Mahara's Minstrels 8; good house and co. Minister's Sweetheart 15. Henrietta Crosman 17. Passion Play 18. Rankin-Hayter co. 19-22. Haywood Stock co. 24. The Little Gray Lady 25. Holy City 26. Side Tracked 28.

PARSONS.—ELKS' (C. B. Hotchkiss, mgr.): Morey Stock co. 16-21.——PEOPLE'S (S. R. Wells, mgr.): Vaudeville indefinite; good business.——MOREHEAD'S

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SUMMER THEATRE (H. C. Morehead, mgr.): Being remodeled and stock co. assembling. Will open about May 10.

HUTCHINSON.—HOME (W. A. Lee, mgr.): West Opera co. 16-18. Dockstader's Minstrels 26. Sanford Dodd's co. in Julius Cæsar 27. Mantelli Opera co. 28. Moonshiner's Daughter May 9. The Holy City 10. Commencement 17.—ITEM: Vaudeville shows, beginning 30, from Bijou Vaudeville circuit.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): Richards and Pringle's Minstrels 10 to good business. Slaves of the Mine 14; fair house and performance. The Little Gray Lady 28. When Knighthood Was in Flower May 2.

PAOLA.—MALLORY (Charles H. Mallory, mgr.): Father Vaughn March 29 to packed house. An American Tramp 3 to small house. Honolulu Minstrels 6 failed to appear. Why Women Sin 20.

WINFIELD.—GRAND (E. R. Byers, mgr.): A Woman's Sacrifice 14; fair house; pleased. Ellery's Band 23. Angell's Comedians 30-May 5.

ATCHISON.—THEATRE (A. S. Lewis, mgr.): An American Tramp 9 to fair returns. Old Arkansaw 10 to topheavy house.

KENTUCKY.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): James O'Neill in Monte Cristo 11 to good business; pleased. The Gingerbread Man 17; good business; pleased; Mr. Weinburg as King Bunn scored a hit. Elks' Island Queen (river excursion) 23. Foxy King (local talent) 26. Viola Allen May 10.—ITEM: The old Temple is undergoing a thorough renovation, will be opened 23 under the name of the Crystal and has been leased by the Crystal Amusement Co., of Philadelphia.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): James O'Neill in Monte Cristo 12; light business. Ben Greet co. in Macbeth 17; light business. The Gingerbread Man 18; two performances to good business; fair satisfaction. Viola Allen in The Toast of the Town May 7.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus.-mgr.): Osman Stock co. 9-14 in Down Mobile, Woman Against Woman, La Belle Marie, Tracy the Outlaw, Money Mad, and Fighting Fate; capable co. A Royal Slave 28.

HOPKINSVILLE.—HOLLAND OPERA HOUSE (Tom Ernst, mgr.): A Royal Slave 10 pleased good house. Union Depot 27 (local).

HENDERSON.—PARK (L. D. Smith, mgr.): Union Depot 20 (local). Hoosier Girl 24. Dora Thorne 30. A Royal Slave May 7.

LOUISIANA.

ALEXANDRIA.—RAPIDES (Edwin H. Flagg, lessee and mgr.): Slide Tracked 17. George H. Milam's Wild West Shows (under canvas) gave three performances 11-13 to good business. Belle-Fleto Shows 14 pleased two large crowds.—ITEM: Manager Flagg, with Mrs. Flagg and daughter Genevieve, left last week for a few days' visit to Brookhaven, Miss., after which they will visit California.

SHREVEPORT.—GRAND (Ehrlich Brothers and Coleman, mgrs.): Frank Dudley Stock co. 9-10, 12-14. Plays: The Power of Truth, A Mountain Girl, The Tradesman, Dr. Jekyll and Mr. Hyde, and A True Kentuckian; fair, to good houses. Low Dockstader 11; fair, to largest house of season. Slide Tracked 17.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Mitchell Stock co. closed week 14 to an average good business, presenting The Vendetta, A Study in Scarlet, A Lion's Heart, On the Frontier, Dr. Jekyll and Mr. Hyde, Oliver Twist, In Paradise, and East Lynne; co. and performance fair; the specialty acts of the McConnell Sisters were very good. Bennett-Moulton Comedy co. opened for week 16 to S. R. O. and made a good impression. Claire Stock co. 23-28. Irish Pawnbrokers 27. Real Widow Brown 28. Andrew Mack in The Way to Kenmare May 1. Annie Russell in Friend Hannah 3. Peck's Bad Boy 8. Old Orchard 10. Stetson's U. T. C. 11, 12. Harcourt Comedy co. 14-19.—OLDTOWN, CITY HALL (E. J. Jordan, mgr.): Connors Stock co 26, 27.

PORTLAND.—THEATRE (Cahn and Grant, mgrs.): The Tenderfoot 13, 14 to splendid business. The Irish Pawnbrokers 17; well received. Claire Stock co. 19-21. Plays: A Daughter of the South, Gold Fields of Nevada, Under Two Flags, and A Soldier of Destiny. Sousa 25.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Mitchell's co. 19-21. Plays: The Vendetta, The Lion's Heart, and Dr. Jekyll and Mr. Hyde. The Real Widow Brown 24. The Irish Pawnbrokers 25. Sousa matinee 27.

BRUNSWICK.—TOWN HALL (H. J. Given, mgr.): Claire Stock co. 11, presenting Gold Fields of Nevada; good co. and house. St. John Dramatic co. (return) 16.—ITEM: Claire Stock co. were obliged to lay off 9, 10 on account of illness of Alice Hasen.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Irish Pawnbrokers 22. The Real Widow Brown 24. Sousa's Band 25.

BATH.—COLUMBIA (Oliver Moses, mgr.): The Real Widow Brown 23. The Irish Pawnbrokers 24. Sousa 26.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): The Clansman 12; two performances; fair business; well pleased. May Hillman Stock co. 16-21 opened week to big business with A Child of Satan. Other plays: Flood Tide, Hearts of the South, The Bells, On the Frontier, and Fanchon the Cricket; fair performances. Eva Tanguay in The Sambo Girl 20. The Maid and the Mummy 28. Little Johnny Jones 30 canceled. Miss Vance in repertoire 30-May 5. Al. Wilson in The German Gypsy 12.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): The Clansman 14; good performance and business. Southern Stock co. 16-21 opened with Paradise Lost; fair performance and business. Other plays: The Plunger, At the Risk of His Life, The Power of the Church, Dr. Jekyll and Mr. Hyde, Three Hats, and Camille; fair co. The Maid and the Mummy 23. May Hillman Stock co. 24-28. Herald Square Opera co. 30. Local May 1. Williams and Walker 3.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): St. Cecelia Choral Union (local) in The Mocking Bird 10; Gertrude Sheldon, Alicia P. Newman, Elizabeth I. Sullivan, James R. McCaffery, and Joseph D. Bednott deserve mention; excellent performance and attendance. Buffington Stock co., with Gertrude Dion Magill, in Dad's Girl and Camille, 17, 18, received an enthusiastic welcome; Miss Magill's work throughout was commendable; Joseph Gillow and Robert McClung were good; the rest of the co. were seen to advantage. The Smart Set 19. Two Johns 20, 21. Gertrude Dion Magill 23. Peck's Bad Boy 24. Annie Russell 25. Old Orchard 27. Eagles' Minstrels 30. Andrew Mack May 12.—SHEEDY'S (M. R. Sheedy, mgr.; C. C. Cook, res. mgr.): J. Frank Burke Stock co. presented Lost River 16-21; the production was the best yet presented by any stock co. in this city; J. Frank Burke as Bob Blessing was convincing; Ethel Elder as Ora and Florence Hartley as Angie were excellent; Ann Singleton as Gladys Middleton was good; Gustave A. Guase, who made his first appearance with the co. 16, scored a great hit as Ezra Cookus; Bert Walters is a clever comedian; David Landau as Bill Loucks was convincing; Florence Mack as Mother Gates was very good; attendance large. The Red Cats 23-28.—SAVOY (Al. Haynes, mgr.; George A. Haley, res. mgr.): The Wright Huntington Stock co. will open their Spring and Summer season 30.—ITEMS: Joseph Gillow, Harry West, T. V. Beaney, Charles E. Latham, Blanch Epley, and Ada Greenhalgh joined the Buffington Stock co. 16.—W. A. Dillon will stage the performance of the Eagles' Minstrels 30.—J. Frank Burke has leased a cottage at Stone Bridge, R. I., for the Summer.—The "Shack," the headquarters of the theatrical people playing this city, will open for the season 29.

LOWELL.—OPERA HOUSE (Cahn and Grant, mgrs.): Lorne Elwyn and co. in repertoire week of 16; good houses. Plays: Why Women Hate, The Black Hand, The Fatal Likeness, For Home and Honor, The Crimson Stain, The Little Minister, and The Hand of Man. Stetson's U. T. C. 25.—ACADEMY (R. F. Murphy, mgr.): Academy Stock co. week of 16 in Graustark; good houses.—HATHAWAY (Barwald and Leffingwell, mgrs.): Opening week of the new Hathaway Theatre Stock co. 16 in The Forbidden Marriage; good houses. Beware of Men week of 23.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Peck's Bad Boy 14; poor. U. T. C. 16. What Happened to Jones 19. The Isle of Spice 24. The Beauty Doctor 26. Mildred Holland 27. Nell Burgess in The County Fair 28.—RICHMOND (W. P. Meade, mgr.): Mary Shaw in The Love That Blinds, booked for 25, canceled; co. closing. Strong vaudeville all week ending 21; Alto Yolo as leading feature.—ITEM: Manager Meade gave Friday night's receipts for San Francisco sufferers.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Maude Hillman 16, 17 and 19-21. Plays: Cowboys and the Indians, Nan Patterson, The Devil's Doings, After the Ball, Home, Sweet Home, The Buffalo Tragedy, and The Prince and the Sword; fair business. Annie Russell in Friend Hannah 24. Digby Bell in The Education of Mr. Pipp 28 (benefit of Mrs. Addie G. Miller, treasurer).

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Mrs. Leffingwell's Boots 16 pleased good house. La Barre Brothers' Minstrels, matinee and night, 19. The Real Widow Brown 20. Stetson's U. T. C. matinee and night, 24. Peck's Bad Boy 30. Old Orchard May 2.—ITEM: Frank W. Lothrop leaves this week for a short trip to New York.

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Mary Shaw in The Love That Blinds 19; splendid, to large attendance. The Isle of Spice 20.—EMPIRE (T. F. Murray, mgr.): Moonlight Maids 12-14; good co. and business. Deserted at the Altar 16-18 pleased good attendance. Al. Reeves' co. 19-21; excellent business. New York Stars 23-25.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): Ben Hur 12-14; fine production; good business. Peck's Bad Boy 16 pleased good business. U. T. C. 17; large house; best U. T. C. that ever appeared here. Digby Bell in The Education of Mr. Pipp 19. What Happened to Jones 21.—ITEM: Berkshire Park will open for the season May 30.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Bowery Burlesquers 14; small houses. Shepard's pictures 15; good houses. Young Stock co. 18-21 (except 19); poor business. Plays: The Heart of the Sierras, A Romance of Ireland, and Indiana Folks. Behind the Mask 19. Sousa's Band 28. Andrew Mack May 4.

FITCHBURG.—CUMINGS' (Wallace and Hennekburg, lessees; W. A. Wesley, mgr.): Bowery Burlesquers 13 pleased big house. Side Tracked 19. Old Orchard 20. Stetson's U. T. C. 21. Digby Bell in The Education of Mr. Pipp 22 (letter carriers' benefit). My Friend Horan 24. Herald Square pictures 26. Beauty Doctor 28.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Fenberg's Western co. 16-21: performance and attendance good. Plays: The Man Who Dared, Cumberland, '61, No Wedding Bells for Her, More to Be Pitied Than Scorned, For His Brother's Crime, and Broken Hearts. Sousa 22. Volta Club's Minstrels 23. Peck's Bad Boy 26. U. T. C. 27, 28.

MICHIGAN.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Checkers 5 to large and appreciative audience. A Hot Time in Coontown 9 pleased fair business. The County Chairman 11; excellent, to good house. The Clay Man 12. Hanlon's Fantasma 14.—BIJOU (W. S. Butterfield, mgr.): Bill week ending 7. Bensley, Eugene Fields Lynch, Margaret Severance, Tom Lancaster, Fver Ellsworths, and the clinetoscope, pleased good houses.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Hanlon's Fantasma 14, matinee and night, pleased good business. Arizona 19. Adelaide Thurston 20. Fantana 24.—BIJOU (W. S. Butterfield, mgr.): Leon and Bertie Allen, Eugene Fields Lynch, Miss Trenville, Elmore and Cottrell, Norman and Bryce, and the clinotoscope pleased good houses.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Sherlock Holmes 5; good co. and fair business. County Chairman 10; fine performance to good business. When Knighthood Was in Flower 18. For Her Sake 20. A Human Slave 21. Hunt Stock co. 23-28. Chauncey Olcott in Edmund Burke May 1. Loveland 4, 5.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): Hanlon's Fantasma 12 pleased good house. Buster Brown 14, matinee and evening; pleased. Arizona 20. Chauncey Olcott in Edmund Burke 23. Gardner-O'Kefe boxing match 24. East Lynne 27. The Arrival of Kitty 28. 'Way Down East 30. Georgia Minstrels May 1.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): The Clay Baker 16 failed to appear. West's Minstrels 18; large house. The entire house is sold out for the Musical Dunbars 19. Vaudeville 21, afternoon and evening. Hal Johnson, a local boy, will be seen in The Arrival of Kitty 23.

PORT HURON.—MAJESTIC (L. T. Bennett, mgr.): Rigo 13 canceled. East Lynne 16. Elks' Minstrels 17, 18. Roselle Knott in When Knighthood Was in Flower 19.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Hunt Stock co. 9-14; good co.; light business. North Brothers 23-28.

GRAND RAPIDS.—POWERS' (H. G. Sommers, mgr.): Nordica 14; large audience. Savage Grand Opera co. 23, 24.—MAJESTIC (O. Stair, mgr.): The Ninety and Nine 12-14; fair business. Buster Brown commenced a week's engagement 15 to immense business.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Bernhardt 9 in Camille to a large and pleased audience. Maclyn Arbuckle in The County Chairman 12 delighted a good house. Hanlon Brothers in Fantasma 13 pleased a fair house.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Hot Time in Dixie 14 pleased. John Griffith in Richard III 17. Local 20. Diamond King 23.—ITEM: Jake Simon spent a few days here with his family.

SAGINAW.—ACADEMY (Joseph Pearlstein, mgr.): For Her Sake to fair business 12. When Knighthood Was in Flower 15, 16 opened to good business; very good performance. Rigo and the Royal Imperial Tsigane Orchestra 17. Fantana 19. Chauncey Olcott 21.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Herald Square moving pictures 11 pleased large business. Adelaide Thurston 21. Kersands' Minstrels 23. Jefferson De Angelis in Fantana 25.

MENOMINEE.—OPERA HOUSE (H. N. Rounsefell, mgr.): Herald Square Moving Picture co. 6; excellent, to S. R. O. Judge S. J. Hanna (lecture) 10; good house. Al. Wilson 21.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): A. H. Wilson in The German Gypsy 16 pleased a full house. 'Way Down East 21.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Hooligan in New York 18. John Griffith 20. Billy Kersands' Minstrels 23.

TRAVERSE CITY.—STEINBERG'S GRAND (Steinberg Brothers, mgrs.): 'Way Down East 26.

ALPENA.—MALTZ (Steele and Denison, mgrs.): Stetson's U. T. C. May 5.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Hickman-Bessey co. 9-14; good co. and business. Plays: A Senator from Kentucky, When Reuben Comes to Town, The Lighthouse Robbers, Midnight in Chinatown, Kate Karney, and Everybody's Lawyer. Paul Gilmore 18. Uncle Si Haskins 21.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, mgr.): A. Field's Minstrels 16; good house; pleased. Paul Gilmore 20. The Clansman 21. Hickman-Bessey co. week 23. E. Hogan and co. 30. Land of Ned May 14. Virginia Drew Trescott 19.

ALBERT LEA.—BROADWAY (A. F. Wohlhuter, mgr.): The Isle of Spice 3; fine, to good business. Carleton Glee Club 14 (Lecture Course) pleased. A Jolly American Tramp 25. Camille 28. Land of Ned May 4.

ROCHESTER.—METROPOLITAN (J. E. Reid, mgr.): Camille 10 to fair business. Hickman-Bessey co. 16-21. A Jolly American Tramp 27. Skoogaard Concert co. 30.

STILLWATER.—AUDITORIUM (H. C. Robertson, mgr.): Al. H. Wilson in The German Gypsy 11; good business; pleased.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Field's Minstrels 17.

MISSISSIPPI.

NATCHEZ.—BAKER GRAND (E. M. Clarke, mgr.): Buster Brown 9 pleased capacity. Lee (hypnotist) 10-14 pleased poor business. Dark after 14.—CONCORD PARK (M. M. Irwin, mgr.): Jules Murry opens the theatre on May 7 for one week. Spooner co. 14, two weeks. Rentfrow's Pathfinders 28, one week.

HATTIESBURG.—AUDITORIUM (M. G. Field, mgr.): Miss Joyce Dynecourt 20. Harris-Parkinson co. (return) week 23. Rentfrow's Pathfinders week 30.—ITEM: Joe Bixley, formerly manager of the theatre at Orange, Tex., will succeed Mr. Field in the local management.

GREENVILLE.—GRAND (M. E. March, mgr.): The season closed with the Buster Brown co. 12 to a packed house, which was delighted. Manager March has been highly praised for the season's good attractions.

JACKSON.—CENTURY (V. Otis Robertson, mgr.): Buster Brown 10 pleased S. R. O. Mummy and the Humming Bird 23.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): Whitney Brothers 11; full house; pleased.

MISSOURI.

HANNIBAL.—PARK (J. B. Price, mgr.): Jerry from Kerry 9; fair business. Old Arkansaw 12; fair business. When Knighthood Was in Flower 14; good business. Hooligan's Troubles 18. Richards and Pringle's Minstrels 19. Land of Ned 24. Missouri Girl 25. Man's Enemy 28. The Flints 30-May 5.—ITEM: J. B. Price, manager of Park Theatre, has purchased one-half interest in Halloran's Theatre at Moberly, Mo., for $35,000. Messrs. Price and Halloran will also erect a vaudeville house in Moberly. Mr. Price has now under erection at Hannibal a vaudeville house that will cost $10,000. It will be provided with opera chairs, special scenery, etc., and will be up to date in every respect. It is located on Main Street, opposite the new Mark Twain Hotel.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Slaves of the Mine 13 pleased. Power's moving pictures 20. Local 27. Lecturer May 4.—ITEM: Edith Irving, of Slaves of the Mine co., being ill, was unable to appear in the cast here.

MOBERLY.—HOLLORON'S (P. Holloron, mgr.): The Gingerbread Man 5 pleased capacity. Jerry from Kerry 7 played to good business. The Lyman Twins 11 pleased. My Friend from Arkansas 14. Richards and Pringle's Minstrels 16. National Stock co. 19-21.

LOUISIANA.—PARKS' (Olney Parks, mgr.): When Knighthood Was in Flower 13; good business; pleased. Hooligan's Troubles 17. Elks' Minstrels (home talent) 20. The Missouri Girl 24. The Clansman May 28.

JOPLIN.—CLUB THEATRE (L. F. Ballard, mgr.): Honolulu Minstrels 10; co. fair; good house. Houston and Franklin Orpheum Show 11-14; excellent performances to good business. North Brothers Stock co. 15-21. The Darkest Hour 22. Nordica 24.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Lyman Twins 13 delighted a large audience.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. R. Hays, mgr.): The Village Vagabond 18. Mrs. Wiggs May 1.

MONTANA.

BUTTE.—BROADWAY (James K. Healet, mgr.): Blanche Walsh 11, 12, to good business. Primrose Minstrels 13; best seen here in years. The Christian 20-22. Kubelik 23. Alberta Gallatin in Cousin Kate 26, 27. Creston Clarke 29, 30. Heir to the Hoorah May 1, 2.—GRAND (Dick P. Sutton, mgr.): The Lulu Sutton co. week 13. A Little Pauper, with the Sharpleys in specialties, week 21.—ITEM: Primrose Minstrel band and parade drove to the train on which Blanche Walsh and co. left Butte, formed a half circle with fifteen carriages about rear of the car, and serenaded until the train pulled out.

HELENA.—THEATRE (George A. Miner, mgr.): Blanche Walsh in The Woman in the Case 9 pleased good business. Primrose's Minstrels 10; good house; pleased. The Christian 18. Alberta Gallatin 24. Creston Clarke 27. Heir to the Hoorah 30.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnois, mgr.): Roscian Opera co. in The Mikado 16. The Christian 17. Among the Breakers (local, benefit Y. M. C. A.) 17.

ANACONDA.—THEATRE: Primrose's Minstrels 11 to light business. Blanche Walsh in The Woman in the Case 12 to good business.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): The Holy City 5 pleased good house. University Glee and Mandolin Club (local) 6. The Mayor of Tokio 7 greatly pleased very large audience. Al. G. Field's Minstrels 11. Mantelli Opera co. 12. A Jolly American Tramp 13, 14. Nat M. Wills 19. Homespun Heart 21. Henrietta Crosman 23. Little Johnny Jones 25.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): National Grand Opera co. (concert) 7; pleased fair business (inclement weather). The Holy City 10; excellent, to fine business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): The Tenderfoot 10 pleased good house. Busy Izzy's Vacation 11. Black Crook 12. Shepard's moving pictures 16, 17. Behind the Mask 18. Mrs. Leffingwell's Boots 19. Sousa's Band 21.—PARK (John Stiles, mgr.): Wedded, but No Wife 5-7 drew well. Bowery Burlesquers 9-11, with excellent bill, to good houses. From Rags to Riches 12-14 pleased fair business. Moonlight Maids 16-18. Deserted at the Altar 19-21. The Mad Love 26-28.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Dora Thorne 7; fair business. Nell Burgess in The County Fair 9; good house; pleased. Black Crook 10; good business; fairly pleased. The Tenderfoot 11; fair house; good satisfaction. Mrs. Leffingwell's Boots 17; light house. Shepard's pictures 19. Sousa 22.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): The County Fair 12; good house. Clough and Hodgdon's moving pictures 19. Sousa's Band 20. Old Orchard 23.—AUDITORIUM (F. W. Hartford, lessee and mgr.): Mrs. Leffingwell's Boots 18; fair house. Shepard's moving pictures 19. Mikado (local) 24, 25.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): Nell Burgess in The County Fair 6 pleased good house. Shepard's moving pictures 18. Bennett-Moulton co. 30-May 1, 5. De Rue's Minstrels 3.

BERLIN.—ALBERT (Heth and Bibber, mgrs.): Irish Pawnbrokers 18. Shepard's moving pictures 21, 22. Bennett-Moulton co. in repertoire 23-28.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Quincy Adams Sawyer 21. Sousa's Band 24.

NEW JERSEY.

HOBOKEN.—LYRIC (H. P. Souller, mgr.; Grant S. Riggs, bus.-mgr.): Custer's Last Fight was presented at the Lyric 15-18 to capacity; co. pleased. A Ragged Hero 19-21. Happy Hooligan's Trip Around the World 22-25.
THOMAS J. McALEER.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The Old Homestead 12 pleased capacity. Babes in Toyland 14 received fair patronage. Thomas Broadhurst's new drama of the plains, entitled The Plainsman, was given its first performance 16-18; Orrin Johnson in the title-role made a good impression; the play is not original, nor is the action quick; the second act is especially slow and could be improved considerably; the mounting and scenery are magnificent; the co. is capable and do what they have to do well. Roger Brothers 23. Madame Modjeska 28.—STATE STREET (F. B. Shalters, mgr.): Hurtig and Seamon's Musical co. gave In New York Town 12 to fair business. Phil Sheridan's City Sports Burlesquers 13, 14 to good business. A Ragged Hero was the attraction 16, 17; fair business. Nixon and Zimmerman's Opera co. appeared 18 in Simple Simon Simple to fair house. Convict's Daughter 23-25.
ALBERT C. D. WILSON.

NEW BRUNSWICK.—OPERA HOUSE (William Proctor, mgr.): Chicago Stock co. 9-14. Plays: The Soldier of the Empire, My Partner, The Parish Priest, The Suburban, Quo Vadis, The Scout's Revenge, Prince Otto, The Little Minister, Carmen, Panchon the Cricket, Cinderella; co. excellent; audiences good. Elks' Minstrels (local) 16; large audience. Not Like Other Girls; co. good; specialties excellent; audience undeservedly small. Night Before Christmas 28. Fatal Wedding (ushers' benefit) 28.—ITEM: The season will be brought to a close 21, in order to give ample time for the remodeling of the house.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Young Buffalo 12-14; good co.; packed business, including Good Friday. Northern Lights 16-18; good co.; S. R. O. matinee. McFadden's Flats 19-21. A Ragged Hero 23-25.

PLAINFIELD.—NEW THEATRE (W. J. Counihan, mgr.): Old Homestead 14 pleased two enthusiastic audiences. Florence Roberts 16 played to a packed house. Prince of Pilsen 17; S. R. O.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. R. Blood, mgr.): Sanford Dodge in Romeo and Juliet 9 pleased poor business. Roney's Boys' Concert co. 12; fair, to good house. Walter Scott co. in Scotty, King of the Desert Mine, 18.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): Dustin Farnum in The Virginian 12; large house; excellent performance. Himmelein's Ideals 13, 14 in The Moonshiners, The Rose of Killarney, In Poverty Row, and The Sultan's Daughter; good business. Railroad Jack 17. Poor house and performance. Frank Daniels in Sergeant Brue 18; large house; pleased. Louis James in The Merchant of Venice 19. Hadley's moving pictures 20. May Irwin in Mrs. Black Is Back 21. Frank Deshon in The Office Boy 23. Nat C. Goodwin in The Genius 24. Not Like Other Girls 25. Kyrie Bellew in Raffles 26. The County Chairman 27. Checkers 28.—ITEMS: Henry Taylor, the new manager of Rorick's Theatre, arrived 14 and work at that house is progressing rapidly for the opening May 21. Two weeks of minstrelsy will be offered, and the Rorick's Opera co. will open on June 4 for a run until October.—Manager W. Charles Smith, of the Lyceum, returned from New York city 18 after a conference of several days with Lessee M. Reis concerning plans for the new Auditorium Theatre here, work upon which is to be started within two weeks.—A new theatre is to be erected on Broad Street, Ridgeway, Pa., to be ready next season.—Juniper and Heyes have joined the Bennett-Moulton co.
J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): The Elks (local) in The Strollers to big houses 16, 17. Richard Mansfield in Beau Brummel 18 drew full house. Nance O'Neil 19. Robert Edeson 20, 21. N. C. Goodwin 23. Woodland 25. John Drew 28.—BASTABLE (H. A. Hurtig, mgr.): Rose Melville in Sis Hopkins to big business 16-18. Four Mortons 19-21. Martin's U. T. C. 23-25. Big Hearted Jim 26-28.—ITEMS: George A. Edes, manager of Louis James and formerly manager of the Grand here, was in town 18.—De Wolf Hopper and the Happyland co., which includes Will Danforth, of this city, spent 15 here en route.—Dan Darleigh opens a Spring and Summer season in Old 91 Stebbins 23.—Among the local professionals appearing with the Elks in The Strollers were Will N. McCarthy, Beulah Chase Dodge, and Mrs. Joseph Dunfee.—Stage Director Leslie Brown, of New York, was presented with a silk umbrella by the members of the co. 18.
E. A. BRIDGMAN.

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ALBANY.—EMPIRE (Frank Williams, mgr.): Thalia Theatre Yiddish co. in Manashe and The Russian Jew in America 16 drew well. Robert Edeson in Strongheart 18; capacity audience. Nat C. Goodwin in The Genius 20. The Matchmaker 25. Eleanor Robson 26. Woodland 27. Isle of Spice 28.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Nell Burgess in The County Fair 16-21; good business. De Wolf Hopper in Happyland 18; full capacity audiences; delightful performance; this engagement was under the auspices of the Troy Elks. At the striking of the Elks' hour, 11 a. c., the co. and audience all standing sang "Auld Lang Syne." Rose Melville in Sis Hopkins 23-25. Kerry Gow 26-28.
GEORGE W. HERRICK.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Mansfield in Beau Brummel 16; S. R. O. house; delighted. The James Kennedy co. 17-21 is pleasing the people, who are turning out in good numbers. Oberammergau (auspices of local Eagles) 22. David Bispham 27.
GEORGE C. MOON.

PEEKSKILL.—COLONIAL (Fred S. Cunningham, mgr.): Dot Karroll co. finished engagement March 26-31, playing A Daughter of Ishmael, The Heart of Virginia, Moths of Society, Yankee Bess, The Fatal Likeness, and Cinderella, giving good satisfaction to good attendance. What Happened to Jones 5 pleased fair house. York Amusement co. 6; good vaudeville; fair house. In the Sunny South 7; good performance to good house. Manhattan Stock co. 16-21 opened engagement with 'Way Down in Maine, giving good performance to capacity. Other plays: Wicked London, Woman Against Woman, The Circus Girl, How Men Deceive Women, and Trix.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.; H. J. Thompson, res. mgr.): The Little Duchess 18; fair house. Nat C. Goodwin in The Genius 21.—LYCEUM THEATRE (Burns and Gilliam, mgrs.): The Lyceum Theatre Stock co. opened 16 in The Little Minister, and scored a decided success; this is the strongest co. that ever appeared at this popular house, and the members are sure to become favorites. Lord and Lady Algy 22-28. We 'Uns of Tennessee 30-May 5. Sowing the Wind 7-12. The Tyranny of Tears 14-19. The Dancing Girl 21-26.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): The Four Mortons appeared in Breaking Into Society before fine audiences 16-18. On 19-21 Rose Melville and her Sis Hopkins' co. amused good houses 19-21. Big Hearted Jim 23-25.—BAKER (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The Stock co. appeared in Faust week 16-21 to good business. Week 23-28 Who Goes There.—LYCEUM (M. E. Wolff, mgr.): Louis James in Merchant of Venice 16; good. Nance O'Neil 17, 18 in Magda, Hedda Gabler, and Rosmersholm, to fine business. Woodland 20, 21; good.

SARATOGA SPRINGS.—TOWN HALL (Sherlock Sisters, lessees; Carlyle R. Sherlock, mgr.): The Professor of Heidelberg, with Maurice Drew, 19; fair house; pleased. Aristocratic Tramp 20 canceled. What Happened to Jones took the date 20. Isle of Spice 25. The County Fair and Nell Burgess have changed from 26 to later. Daniel Sully May 1 canceled. Fenberg Stock co. 30-May 5, except 4, when Sousa and his band come for a matinee. My Friend Hogan 8. Foxy Tramp 12. Little Lord Fauntleroy 19.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): What the Butler Saw 14 to fair business; pleased. Huntley Stock co. opened week 16-21 (except 17) with For Liberty and Love to crowded house. Other plays: Captain Swift, Woman Against Woman, Black Flag, Knobs o' Tennessee, Roanoke, Rip Van Winkle; co. fair. Robert Edeson in Strongheart 17 to good business; excellent performance. James Kennedy co. 23-28.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): The Beauty Doctor 16. Digby Bell in The Education of Mr. Pipp 17 delighted good house. Concert (benefit) 18. The Shadows of a Great City 19. Oberammergau pictures (benefit) 20. Marteau (violinist) 23. Money Talks (ushers' benefit) 24. Neighborly Neighbors 25. Hobart College Dramatic Club 26. Not Like Other Girls 28. James O'Neill in Monte Cristo 30.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Dustin Farnum in The Virginian 11 delighted good house. De Wolf Hopper in Happyland 14 pleased big house. Louis James in The Merchant of Venice 20. Nance O'Neil in Magda 21. May Irwin in Mrs. Black Is Back 23. Woodland 24. Nat C. Goodwin in The Genius 25. John Drew in De Lancey 26. Checkers 27. Alice Nielsen in Don Pasquale 30. James O'Neill in Monte Cristo May 3.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Himmelein's Ideals opened for five nights and matinee 16. Plays: A Man of Mystery to S. R. O., followed 17, 18 by Out of the Fold, The Sultan's Daughter, and Northern Lights; crowded houses rule; co. very strong, with exceptionally fine specialties. May Irwin 19.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Irene Myers 9-14 in A Midnight Marriage, Lighthouse by the Sea, Little Church Around the Corner, The Night Before Christmas, Driven from Home, A Great Temptation, A Night in June, and The Girl from Mexico; good business. Kirk Brown co. 16-21 opened to overflowing house. Money Talks 23. May Irwin 24. Kyrie Bellew 27.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Emma Bunting co. 16-21 opened a return engagement in Pretty Miss Nobody, following with A Princess of Patches, The Girl I Left Behind, Rachel Goldstein, The Showman's Daughter, and The Whole Damn Family first half to good business; co. and specialties pleased as on former visit. Fenberg Stock co. 23-28.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Louis James 18; fair audience. Nance O'Neil 20; good business. Woodland 23. Money Talks 25.

Checkers 26. Busy Izzy 28. Raymond Hitchcock May 4.——BURTIS OPERA HOUSE (E. S. Newton, mgr.): Beauty Doctor 18; good business. Beatrice Herford 19; excellent house. Shadows of a Great City 20, 21; fair business. Texas 25. Raffles 28.

SODUS.—OPERA HOUSE (Mills Brothers, mgrs.): Deserted at the Altar 5 satisfied large audiences. A Royal Slave 12 pleased good house. Under Southern Skies 20; house sold out three days ahead of performance. Neighborly Neighbors 27. Si Stebbins May 26.——ITEM: The new Opera House has been a great success; every co. good; business exceeded expectations.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Mexicana 11. The Convict's Daughter 14. University students in The College Girl 12. Nance O'Neil in Madge 16 pleased fair house. College Girl (local) 17; good house; pleased. Oberammergau 19. Railroad Jack 20. As Told in the Hills 21. Vitagraph 22. Checkers 23. Robert Mantel 27.

GLOVERSVILLE.—DARLING (Will E. Gant, mgr.): The Little Duchess 17; fair sized audience; co. and performance good. Digby Bell in The Education of Mr. Pipp 18; excellent co.; fine performance; good business. The Beauty Doctor 19. Frank Deshon in The Office Boy 21. Neil Burgess in The County Fair 23.

NEW ROCHELLE.—THEATRE (J. R. Oldfield, mgr.): Two Johns 13 pleased fair house. Robert Edeson 16 in Strongheart; big business; one of the best attractions of the season. In the Sunny South 17; small audience; satisfactory; some clever specialties. Little Duchess 20. Eleanor Robson 23. What Happened to Jones 24. Montana (opening) 26.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): Cosgrove Stock co. 16-21. Plays: Child Slaves of New York, Forbidden Marriage, A Fight for Millions, King of the Opium Ring, Dr. Jekyll and Mr. Hyde, and Her First False Step; fair, to good houses. Adam Good co. in repertoire 23-28.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): The Professor of Heidelberg 16; business fair; co. failed to please. York Amusement co. 18 to fair business; pleased.——RONDOUT OPERA HOUSE (W. G. Finley, mgr.): Gorton's Minstrels 14 to fair business; performance only fair. A Foxy Tramp 25.

UTICA.—MAJESTIC (E. D. Eldridge, mgr.; Sam S. and Lee Shubert, lessees): Mexicana 10. The Yankee Consul 14; business good. The Little Duchess 16. Richard Mansfield in Beau Brummel 17. Bertha Kalich in Monna Vanna 18. Robert Edeson in Strongheart 19. De Wolf Hopper in Happyland 20, 21.

NORTH CAROLINA.

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cromer, mgr.): The Maid and the Mummy 16 pleased capacity. Davis-Goodwin co. 17-21; opening to S. R. O.

WILSON.—LYCEUM (J. J. Privett, mgr.): Herald Square Opera co. 18; good business and co. University Glee Club 19.

WILMINGTON.—ACADEMY (Cowan Brothers, mgrs.): Walter Damrosch 24.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): The Sleeping Beauty and the Beast 14; good business; pleased. The County Chairman 16 (local); big house; pleased. Stetson's U. T. C. 17. Nash's Vaudevillians 18. Al. G. Field's Minstrels 19. Y. M. C. A. Lecture 20. Vaudevillians 24. Murray and Mack in Around the Town 25.

JAMESTOWN.—OPERA HOUSE (W. R. De Nault, mgr.): The Chinook (local) in comedy 28. Cousin Kate May 8.

MANDAN.—OPERA HOUSE (J. Kennelly, mgr.): K. of P. Minstrels (local) 19. Lyric Specialty co. 21.

OHIO.

DAYTON.—VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): John Drew in De Lancey 11; brilliant performance; good house. Lulu Glaser in Miss Dolly Dollars 12 pleased capacity. Alice Nielsen in Don Pasquale 16 delighted fine house. Ben Greet Players in Macbeth 18, Steel High School (local) in The Spanish Gypsy 27.——NATIONAL (Gill Burrows, mgr.): Running for Office 12-14; very entertaining; good houses. David Higgins in His Last Dollar 16-18; excellent; pleased good houses. Miss Bob White 19-21. Eight Bells 22-25. Vogel's Minstrels (return) 26-28.——ITEM: David Higgin's All-Star Baseball Team met the famous team of the National Theatre 17, and were taken into camp by 18 to 12.
LUCIEN A. SOWARD.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Miss Bob White 13; fair business; pleased. Edward Lovell's Eddy Entertainers 17; full house.——ITEM: The Miss Bob White co. spent a pleasant Sunday here en route.
WILLIAM H. McGOWN.

YOUNGSTOWN.—PARK (Lee Norton, mgr.): In Louisiana 11, 12; poor. John Drew in De Lancey 13; good business; fine co. Harry Beresford in The Woman Hater 18 pleased packed house. Richard Mansfield in Beau Brummel 19 delighted S. R. O. Alice Nielsen in Don Pasquale 23. Montgomery and Stone in The Wizard of Oz 25. Robert Edeson in Strongheart 28.——GRAND (T. K. Albaugh, mgr.): Porter J. White's Faust 15; good, to fair business. Eleanor Robson and good co., in Susan in Search of a Husband 18 pleased good house. Donnelly and Hatfield's Minstrels 20. When Johnny Comes Marching Home 21.——ITEM: Negotiations are on for the transfer of the controlling stock in the Park Theatre.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): Little Johnny Jones 16 to good business; co. without Bobby Barry not as good as before. A Crown of Thorns 17; good business. Montgomery and Stone in The Wizard of Oz 25. The Jeffersons in The Rivals 26. Robert Edeson in Strongheart 27. Charley Grapewin and Anna Chance in It's Up to You, John Henry, May 4. Louis Mann and Clara Lipman in Julie Bon-Bon 7.——ITEMS: C. A. Smith's U. T. C. co. will start out from here overland on 28.—Pawnee Bill's Wild West May 10.

AKRON.—NEW COLONIAL (M. Reis, mgr.: Ully S. Hill, bus.-mgr.): The Eye Witness 17; fair attraction; light business. Little Johnny Jones 14 pleased medium attendance. When Johnny Comes Marching Home 17; very good co.; paying business. Olga Nethersole 18. Wizard of Oz 23. Education of Mr. Pipp 21. County Chairman 24. Richard III 26. Savage English Grand Opera co. 27 in Lohengrin.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Myrkle-Harder Stock co. 9-14; excellent co. and attractions; fine business. Olga Nethersole in Sapho 17. A Bachelor's Romance 18. My Wife's Family 19. Eight Bells 20. David Higgins in His Last Dollar 26. As Told in the Hills 27. Van Dyke-Eaton co. 30-May 5.

SPRINGFIELD.—GRAND (L. J. Dalle, mgr.): Alice Nielsen in Don Pasquale 12; fair business; delighted. David Higgins in His Last Dollar 14 pleased two fair audiences. My Wife's Family 20, 21.——NEW LYCEUM (C. B. Fisher, prop.; Gus Sun, mgr.): Metropolitan Burlesquers 10-12 to fair houses. Barr and Martin (wrestlers) 25.

SANDUSKY.—GRAND (Singler and Smith, mgrs.): Last Rose of Summer 14 pleased fair sized audience. Edison's moving pictures 21. As Told in the Hills 25. Texas 28. Jeff De Angelis in Fantana 30. Tim Murphy May 2. U. T. C. 5. Eva Tanguay 8. Sleeping Beauty and the Beast 14.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Lincoln J. Carter's The Eye Witness 12; fair business; pleased. Digby Bell in The Education of Mr. Pipp 16 delighted a large audience. Running for Office 20. The County Chairman 23. As Told in the Hills 24. Al. Wilson May 3.

CANTON.—GRAND (M. C. Barber, mgr.): Donnelly and Hatfield's Minstrels 14; very good, to capacity. When Johnny Comes Marching Home 16; poorest house of season was disgusted with play. Olga Nethersole in Sapho 19. Richard Mansfield 20.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Black Crook, Jr., 13; satisfactory. Little Johnny Jones 17 pleased big house. A Crown of Thorns 18; small house; pleased. The Prince Chap 21. The Jeffersons in The Rivals 27.

VAN WERT.—AUDITORIUM (F. X. Sallier, lessee and mgr.): The Arrival of Kitty 6; excellent, to capacity. Liberty moving pictures 11; fair business. Jeffersons in The Rivals 19. Buster Brown 24. Kinsey Komedy Ko. 30.

ZANESVILLE.—WELLER (J. G. England, mgr.): John Drew in De Lancey 12 pleased packed house. Olga Nethersole 20 in Sapho. David Higgins in His Last Dollar 13. When Johnny Comes Marching Home 14 and matinee.

M'CONNELSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): Karl Jansen 11. Vogel's Minstrels 17. Colonial Stock co. 22-28.——ITEM: Harold Crabtree left here to join the Ringling Circus.

MECHANICSBURG.—MAIN STREET (Owen and Johnson, mgrs.): William V. Mong in The Clay Baker (return) 2 delighted fair house. John W. Vogel's Minstrels May 14.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): Heart of Chicago March 28; fair business and co. Mikado (local) 5, 6, pleased large audiences. The Rivals 24.

BOWLING GREEN.—CHIDESTER (E. J. Ernst, mgr.): When Johnny Comes Marching Home 14 pleased fair house. Svengali (hypnotist) 16-21; good, to light business. As Told in the Hills 27.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): David Higgins in His Last Dollar 12; fair attendance; well pleased. Vogel's Minstrels 14; two good houses; pleased.

NEW PHILADELPHIA. — UNION OPERA HOUSE (George W. Bowers, mgr.): The Kerry Fair 19; closed. Miss Bob White 27. A Trip to Mars May 3-5.

WILMINGTON.—OPERA HOUSE (D. De Voss, mgr.): My Wife's Family 9 pleased capacity.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Beaucaire 14.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Harcourt Comedy co., headed by Charles K. Harris, 16-21 (except 20), presented Reaping the Whirlwind, Red River, We 'Uns of Tennessee, Son of Toil, Soldier of France, and Heart of the Klondike to fair business and satisfaction; good specialties. The Smart Set 20. Annie Russell in Friend Hannah 23. Digby Bell in The Education of Mr. Pipp 27 for third annual benefit of Helen McGowan, treasurer.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.): Albee Stock co. in The Vacant Chair week of 16 to good business; Augusta True gave a good portrayal of Ruth Putnam; Jane Rivers was good as Susan; Elizabeth Hunt was droll as the servant; Little Zena Keife scored; Al. Phillips as John Putnam was very impressive; Harry MacRae Webster was convincing. Week of 23, Crown of Thorns.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Old Orchard 19; small house. Klark-Urban Repertoire co. 23, week. Maud Hillman co. 30, week. As Ye Sow May 7, 8. Sunny South 10.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Al. Leech and the Three Rosebuds in Girls Will Be Girls 16 pleased small audience. Kyrie Bellew in Raffles 17; good house; pleased. Cap and Bells Club of Yeates Institute (local) in A Scrap of Paper 18 pleased large audience. 'Way Down East 19; co. good; house fair; audience pleased. Dustin Farnum in The Virginian 20. New York by Night 21. The Prince of Pilsen 23. Franklin and Marshall College Minstrels 25. Modjeska 26.——ITEMS: Al. Leech, of Girls Will Be Girls co., collapsed after the performance 16 and is critically ill.—Victor O. Woodward, treasurer of the Fulton, left here 18 to join Hargreaves' Circus as contracting agent.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): Yankee Consul 12; unsatisfactory, to good house. The Virginian 13; good, to big business. Frank Daniels in Sergeant Brue 16; good co. to big house. Lewis Morrison in Faust 17 pleased good houses. Walter Damrosch's Orchestra 18; very finished concert; excellent business. Howe's moving pictures 20, 21. Kyrie Bellew as Raffles in The Amateur Cracksman 23. Shepherd King 26-28.——GRAND (Harry Brown, mgr.): The Show Girl 12-14; excellent co; very good performance; big business. Chester De Vonde in repertoire 16-21; good co. and houses. Irene Myers in repertoire 23-28.

HARRISBURG.—GRAND (Joseph Frank, local mgr.): Grahame Stock co. closed a week of profitable business 14. The Fatal Wedding to good business 16-18. A Romance of Coon Hollow 19-21. Himmelein's Stock co. week 23.——LYCEUM (Joseph Frank, local mgr.): Shepard's moving pictures to fair business 14. Kyrie Bellew in Raffles to a very good house and pleased 16. Dustin Farnum in The Virginian 18; good house; pleased. Jess Dandy in The Prince of Pilsen 19. 'Way Down East 20, 21. Wright Lorimer in The Shepherd King 23-25.

READING.—GRAND (Nathan Appell, mgr.): New York by Night 12-14 attracted large houses. Ferdinand Graham co. week of 16. Plays: The Stepson, The Black Sheep, The Silent Partner, Her Mad Marriage, A Man Without a Country, A Woman's Sacrifice, East Lynne, Slaves of the Orient, Ten Nights in a Bar Room, and A Cowboy's Girl pleased large houses.——ACADEMY (John D. Mishler, mgr.): 'Way Down East 16. Girls Will Be Girls 17. Kyrie Bellew in Raffles 18.

POTTSVILLE.—ACADEMY (M. Reis, prop.; Charles Haussman, mgr.): Black Crook, Jr., 11 pleased good house. The Girl Outcast 16; poor, to good business. Faust 18; fair business; good performance. West End Minstrels 20 (local). Prince of Pilsen 21. County Chairman 28.——FAMILY (Hersker and D'Esta, props.; H. Knobiauch, mgr.): Week 16 Belle Hathaway's babboons and monkeys, Hoyt and Waller, McCarty and Reiana, Belle and Richards, Ed Rosser, and kinetograph pleased good houses.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The Fatal Wedding 11; good performance and house. Black Crook Burlesquers 12; good performance and business. Hoity Toity 13; fair performance and house. Bellew in Raffles 14; fine attraction and houses. The Virginian 16; good performance and big business. Romance of Coon Hollow 18. The Fool House (return) 19. Eleanor Robson in Susan in Search of a Husband 20. Human Hearts 21. Mamie Fleming Stock co. 23-28.

PUNXSUTAWNEY.—JEFFERSON (Dr. C. S. Aldrich, lessee; J. E. McGinnis, mgr.): Girls Will Be Girls 4; S. R. O.; pleased. The Fortune Teller 6; good house and co. Thomas A. Edison's moving pictures 11, 12; good houses and co. Carroll Stock co. 16-21 (except 18). Plays: Gambler's Wife, One Night in June, Rip Van Winkle, The Girl from Tennessee, and The Great Diamond Mystery; fair houses and co. Hoity Toity 18. Human Hearts 26. Four Huntings and The Fool House 27.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): Kirk Brown co. closed week's engagement 14, presenting The Christian, The Lady of Lyons, Under the Red Robe, Camille, Alone in London, By Right of Sword, Othello, and Shannon of the Sixth to average business. Charles Champlin co. (return) opened for week 16 in Big Hearted Jack and A Wife's Devotion; large audiences delighted; fine co.; good specialties. The Prince of Pilsen gave excellent satisfaction matinee and night 18; very good co.; good business.

ALTOONA. — ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Himmelein's Imperial Stock co. 16-21 in repertoire to large receipts. Katherine Purnell co. 23-28.——MISHLER (I. C. Mishler, mgr.): Kyrie Bellew in Raffles 13 to big house. Hoity Toity 14; large attendance. Crown of Thorns 16; fair business. The Virginian 17; good house. Eleanor Robson 21. When Johnny Comes Marching Home 25. The Show Girl 26. Robert Edeson 28.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Cornell Stock co. 9-14 closed week with Belle of Richmond, Moths, Boy of the Street, and Southern Romance; co. and business fair. Y. M. C. A. 16; good, to packed house. Human Hearts 17; good performance; poor house. Little Egypt Burlesquers 18 pleased fair house. When Johnny Comes Marching Home 23. John Griffith in Richard III 27. Two Merry Tramps 28.

UNIONTOWN.—WEST END (Harry Beeson, owner and mgr.): Eva Tanguay in Sambo Girl 16 to fair business; pleased. Cyril Scott in The Prince Chap 19. In Louisiana 21. Little Johnny Jones (return) 23. The Maid and the Mummy May 2. The Show Girl 10. Montell in King Lear 11. Hadley's Pictures 12. Buster Brown 17.——GRAND (Harry Beeson, lessee and mgr.): Two Merry Tramps 14 to fair business; co. fair.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): Bennett-Moulton co. 9-14; fair business; pleased. Plays: Mortal Enemies, A Jealous Wife, The Mask of Life, Faust, Girl from the New World, The Fatal Coin, Shadowed Lives, Elsie the Orphan, and the Lyndon Bank Robbery; specialties excellent. 'Way Down East 17; good attendance; same excellent presentation. Girls Will Be Girls 18 delighted large audience.

CARBONDALE.—OPERA HOUSE (M. Reis, lessee; G. W. Lowder, mgr.): The Show Girl 16 pleased a large house. Lyman Howe's moving pictures 18 pleased. Enid Mayo in The Girl Outcast 19. Vaudeville week 16-21.——FAMILY (Harry D'Esta, gen. mgr.; M. L. Blair, res. mgr.): Mr. and Mrs. Fred Lucier, Saona, Gracie and Wilson, Wally and Lillie Helston, Lew Watson, Reese Rosser, Jr., and the kinetograph; good business.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark, mgr.): Fortune Teller 7; excellent, to good business. Hoity Toity 17; good co.; large and appreciative audience. Miss Bob White May 5.——ITEM: Manager Clark, with a syndicate of Philipsburg, Pa., gentlemen, have purchased a site here for a new theatre, which will be erected the coming Summer at a cost of $50,000.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): The Four Huntings in A Fool House 11 played a second return engagement and scored usual hit to S. R. O. Human Hearts 14; good co. and capacity house. Cornell Stock co. 16-21. Little Johnny Jones 26. In Louisiana 27. The Rivals 30. Washington and Jefferson College (local) Minstrels May 1. The Show Girl 2.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinabrock, mgr.): Al. Leech and Three Rosebuds in Girls Will Be Girls 13; good performance and business. The Maid and the Mummy 24.——ITEM: Dan Bodder, trap drummer, joined Forepaugh Sells for the season.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): David Bispham Concert 16; excellent, to a large audience. When Johnny Comes Marching Home 26. Porter J. White's Faust 24. Master Joseph Byron Kilnz (piano recital) 30. Air Ship May 3. Miss Bob White 15.

TARENTUM.—FARECO OPERA HOUSE (T. N. Gummert, mgr.): Two Merry Tramps 10 failed to please good house. In Louisiana 13 pleased audience. Romeo and Juliet 14 failed to appear. Porter J. White's Faust 17. Hoity Toity 21. The Confederate Spy (local) 24. Human Hearts 27.

SHARON.—MORGAN GRAND (M. Reis, lessee; G. B. Swartz, res. mgr.): Murray and Mackey co. 16-21 opened in Beware of Men to S. R. O. Other plays: Sign of the Four, Black Hand, Hearts of the Blue Ridge, Wicked London, and Younger Brothers. Robert Edeson in Strongheart 26.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Biograph 14-16; good business. Marching Through Georgia 17; splendid; fair house. Drummer Boy of Shiloh (local) 19-21. New York by Night 24. The Prince of Pilsen 25. When Johnny Comes Marching Home 27. The Convict's Daughter 28.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Girls Will Be Girls 12; small audience; pleased. The Fatal Wedding 14; fair business; pleased. Frank Daniels in Sergeant Brue 17; large audience; pleased. Lewis Morrison in Faust 21. Thou Shalt Not Kill 23. Kyrie Bellew in Raffles 24.

MONESSEN.—OPERA HOUSE (A. N. Shuster, mgr.): Little Egypt 7; fair, to good business. Ethel Desmond co. 11-14; fair co.; business poor. Plays: For His Brother's Crime, The Great Diamond Robbery, Why Women Sin, and Why Women Love. Four Huntings 20. Wood and Ward in Two Merry Tramps 21.

MONONGAHELA.—FIRST NATIONAL OPERA HOUSE (M. B. Willoughby, mgr.): Little Egypt Burlesque co. 11 to good house; poor performance. Ethel Desmond Stock co. 16-18; S. R. O.; pleased. Faust 20. Four Huntings 21. Two Merry Tramps 23. Louisiana 26. The Menoughs 30.

KANE.—TEMPLE (H. W. Sweely, mgr.): Edison motion picture co. 13, 14, to light business. Herald Square Stock co. 16-18 in Man to Man. The Moonshiner's Daughter, and A Sailor's Sweetheart, to fair business. Hoity Toity 28. Dorothy Lewis Stock co. 30-May 5.

MEADVILLE.—ACADEMY (E. H. Norris, mgr.): Paula Edwardes in The Princess Beggar 14; very good, to fine business. Sevengala 16-21; good entertainment and business. Hoity Toity 25. Money Talks May 1. The Jeffersons in The Rivals 4. Nordica Concert 7.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): Paula Edwardes in Princess Beggar 12; fine, to fair business. Sevengali 13, 14; good houses. Prince Chap 17 (return) delighted large audience. Little Egypt Burlesquers 21. Hoity Toity 24.

DU BOIS.—AVENUE (A. P. Way, mgr.): Katheryn Purnell co. opened week 16, presenting The Gates of Justice to S. R. O. Other plays: The Black Hand and Sapho; enthusiastic audiences. Local 24. The Four Huntings 28. Hoity Toity May 1.

ROCHESTER.—GRAND OPERA HOUSE (George Challis, lessee and mgr.): May Hillman Stock co. 9-14; fair business and co. London Gaiety Girls 17; large house and pleased. Elks' Minstrels 19, 20, which will close season at this house.

BROWNSVILLE.—OPERA HOUSE (Elson Hommel, mgr.): The Fatal Wedding 6 pleased fair house. Little Egypt Burlesque co. 16. Four Huntings in The Fool House 18. Two Merry Tramps 20. In Louisiana 23.

PITTSTON.—BROAD STREET (M. F. Coons, mgr.): York State Folks March 30; excellent, to fair business. A Bunch of Keys 4; fair performance and business. The Show Girl 17 delighted two large houses.

SHENANDOAH.—NEW O'HARA (M. J. O'Hara, gen. mgr.; G. F. Humble, bus.-mgr.): Darkest South 7 disappointed two fair audiences. The Girl Outcast 17; fair business. Marching Through Georgia 19. The Show Girl 20. Not Like Other Girls 21.

LEBANON.—ACADEMY (J. M. Neeley, lessee; George T. Spang, mgr.): Marching Through Georgia 18. The Prince of Pilsen (under auspices local order of Elks) 20.

SOUTH CAROLINA.

GREENVILLE.—GRAND (B. T. Whitmire, mgr.): Payton Sisters 9-12; excellent, to fine business. Plays: The Mysterious Mr. Raffles, The Power of Love, The Man Outside, and Prince and Pauper. The Maid and the Mummy 13; large audience; pleased.

SOUTH DAKOTA.

YANKTON.—THEATRE (M. W. Jencks, mgr.): The Man Behind 14; poor house; fair co. The Girl from Sweden 20.

TENNESSEE.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): Charles T. Aldrich in Secret Service Sam drew good houses week 16-21. Daniel Ryan in repertoire 23, 28.——LYCEUM (Frank Gray, lessee and mgr.): Charles B. Hanford in Taming of the Shrew and Othello 16, 17; season closed.——GRAND (A. B. Morrison, mgr.): Arthur Mackey Stock co. in Little Lord Fauntleroy 16-21 to fair business.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Dora Thorne 14; good house; pleased. Kittie Baldwin co. 16-21 canceled. Charles B. Hanford 24. De Pew-Burdette Stock co. 30-May 5. Crescent Comedy co. 7-12.

PARIS.—CRETE OPERA HOUSE (S. W. Johnson, mgr.): The Master Hand (local) 13 pleased S. R. O. Senator E. W. Carmack's Lecture 14; delighted large audience. Beggar Prince Opera co. 20.

TEXAS.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): The Century Stock co. 10-14 drew large houses, splendidly presenting Buried Alive, An American in Europe, Midnight in New York, A Texas Romance, Hero of the Hills, and A Russian Spy. Lew Dockstader's Minstrels closes house 18.——MAJESTIC (B. F. Reeves, mgr.): Beggar Prince Opera co. for their third and closing week entertained us with Fra Diavolo, Olivette, and Girofle-Girofla, and was strongly received with good patronage. House will be closed next week and open for the Summer cooled by scientific methods. Spooner Stock co. will be the first attraction.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, mgr.): Shadows of Sin failed to appear. Side Tracked canceled.——OLYMPIC OPERA HOUSE (W. Davis, mgr.): Moving pictures and illustrated songs by Henry Roquemore pleased good houses nightly.

GALVESTON.—GRAND (Dave Weis, mgr.): Side Tracked 10; fair business. Ellery's Band 13-14; duplicated former triumph; attendance fair. Dockstader's Minstrels 15 had two good houses; performance, though pleasing, not up to previous standard. Underlined week 16 Century Stock co.

FORT WORTH. — GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Marie Cahill in Mol-

(Continued on page 8.)

LETTER LIST.

WOMEN.

Alexander, Adelaide, Marion Abbott, Marie B. Alleman, Nellie Adams, Lillian Anderson.

Barrison, Mabel, Mercedes Bock, Greta Burdeck, Mrs. Phil Bronson, Frances Bradford, Julia Blanc, Mabel Blake, Lizzie Booth, Susie Brown, Aileen Bertelle, Jessie F. Bayne, Eva Bennett, Alice Barber, Emily Beaupre, Ann Blanky, Eleanor Burton, Edith Blair, Sylvia Bidwell, Violet Aubrey Butler.

Carr, Louise R., Ada Colden, Cora Carter, Evelyn Carner, Cora Clarke, Ethel Clifton, Mrs. Eugene Cowles, Mitzi Corty, Emma Chase, Ida M. Chapman, Blanche Cartwright, Catherine Cameron, Julia Calhoun, Gertie Carlisle, Vera Cameron, Allie M. Cooke, Irene Crawford, Dolly Castle, Mabel Clark.

Delaporte, Eleanor, Jennie Ada Delmore, Vivian Densmore, Essex Dane, Ida Desmond, Mrs. Chas. Desylvia, Lucie Donnald, Belle D'Arcy, Eva De De, Kate De Becker, Frankie Drew, Lola Davis, Kate Dal Glish, Drina de Wolfe, Mrs. J. E. Dodson.

Earle, Bonnie, Kate Elder, Sadie Etherton, Sophie Eggert, Louise Egener, Mrs. Arthur Enos.

Fax, Hattie, Mrs. Chas. E. Fisher, Edwina Forrester, Pauline Fielding, Alice M. French, Laura Forrest, Marie French, Grace Fisher, Hattie Forsythe, Mary Fairchild.

Gloy, Paula, Dottie Greene, Louise Guischard, Ada Gosman, Bessie Galardi, Frances Granthem, Belle Gaffney.

Hickey, Edna, Jeannette Hewitt, Eva Howard, Lucile Houry, Ida Haverton, Rose Hudson, Lilly Hart, Harriett E. Hart, Mabel Hollins, Helen Harrington, Georgie Harvey, Helaine Hadley, Penfield Hope, Gladys Houghton, Alice Hamilton.

Irving Isabel, Alice Irving.

Johnson, Ethel, Mrs. S. A. Jefferson.

Kelley, Edna, Mrs. J. Koff.

La Verne, Lucille, May Lyn, Lee Leontine, May Lynch, Clara Lambard, Myrtle Leavitte, Edna Lubv, Estelle Lynne, Rhea Lusby, Lulu Lester, Pearl Lytell, Bessie Le Voy, Mrs. N. L'Strange, Carolyn Lilja, Wayne La Mar.

Miles, Margaret, Madge Melbourne, Mrs. A. J. Meakins, Rosabel Morrison, Hortense Mazurette, Kittie Mernagh, Marion Mathey, Mrs. Tim Mannion, Bertie May, Louretto Marshall, Leno Moon, Eva Merrill, Anna Millward, Beatrice Moreland, Agnes Mahr, Helen Maye, Mabel Maitland, Mrs. Luke Martin, Louise Margaret, Gertrude Mackenzie, Miss E. MacCauley, Margaret McDonald, Caroline McCord.

Nelson, Helen, Anna Nash, Claire Nash, Elizabeth Neimeyer, Lelia Noven, Virginia Neal.

O'Ramey, Georgia, Rita O'Neal.

Plowman, Vivian, Annie Puckett, Maude Pod.

Quinn, Sarah.

Rollins, Elsie, Lillian F. Reynolds, Leah Russell, Lida Richards, Goy Rea, Julia Romaine, Elberta Roy, Adelaide Randall.

Stockwell, Helen, Helen Doris Sherwood, Beth Stone, Mrs. Gordon Sackville, Etta Stetson, Cora Suters, Jane Seagrave, Jessie Sterling, Estelle Sprague, Muriel Star, Helen Sherwood, Lelia Summerlin, Ollive G. Skinner, Marguerite Starr, Queena Sanford, Mamie Scott.

Tyler, Marie, Kate Tanguary, Eva Taylor, Gertrude Phinney Thayer, Leona C. Towl.

Van Dyck, Leah, Baroness Von Zeiber.

NECTAR OF THE GODS NECTAR OF THE GODS

LIQUEUR

PÈRES CHARTREUX

—GREEN AND YELLOW—

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Yaw, Ellen Beach, Helen Yorke.

MEN.

Alleton, Jos., Percival Aylmer, Louis Abbott, A. L. Agnost, Jno. Arthur, Bert Angeles, R. Geo. Arthur, L. J. Anhalt.

Bond, Harry, Frank Belcher, Fred'k Brandon, W. C. Bubier, W. G. Beckwith, Geo. Betz, Arthur Bell, Aaron Bernard, W. C. Burkhardt, Julius Buchbinder, Billy Bittner, Wm. Brisinger, J. F. Burrill, Geo. J. Bore, Felix Bied, Billy Baston, Ed Broden, Wm. Bonnelli, Arthur Benson.

Crane, Anthony C., Hilliard Campbell, Bernard Cavanagh, Chas. C. Craig, Frank Carbia, Chas. Cimaron, Wayne Campbell, Hamilton Cahill, Thos. Chatterson, Jos. Callahan, Fred Cleckner, Edw. O. Child, Howard Cuyler, Eugene Cowles, Frank Cooley, Jas. Cooper, W. P. Cheaney, Harry R. Corbett, Barbary Clement, S. M. Curtis, R. Emmett Cleary.

Daum, Harry, Frank De Vernon, Harry P. Driver, E. S. Danby, Wm. De Wolf, H. C. Duce, Brian Darley, Rene De Coste, Ambrose Daly, Wm. Dilla, Cecil Demill, Jno. Dillon, Pedro de Cordoba, Martin J. Dixon, Jno. A. Dewey, Jos. De Voe, Dornier, Bernard Dyllyon, Wilson Day.

Emerson, Fred, Burton Emmett, Geo. P. Endert, G. Harrison Elam, Jas. Edwards, Gerald Emerson, Wm. H. Elliott, Will C. Elmendorf.

Fenwick, Harry W., Riddle Fullwood, R. Lee Farrier, Fred Freeman, Gustave Frohman, W. B. Fredericks, Fred Forrest, Jos. Ferguson, A. A. Finch, F. V. French, Kenneth Findlay, Harry Fulton, Fred'k Fredericks, Ernest Franconi.

Guthrie, Henry A., Fred Guest, Harold Grahme, Burns Gillan, Alb. Grau, Jos. Gates, Harry Greenway, Alex. Graus, Malcolm Gunn, Alf. Galardi, Jas. Gorman, Henry F. Greene, C. Byron Grant, W. M. Goodhue.

Haskell, Gilman, Louis Henry, Barry Howe, Walter S. Howard, Denville Howe, Henry Hambro, Shafter Howard, Fred W. Hartman, Maurice Hageman, Maurice Haslett, Max Hirsch, Geo. F. Hinton, Dan'l Healey, Jas. J. Hamilton, Jr., Ned Harcourt, Lawrence Hascall, Jno. F. Heyer, Roy Hilliard, Geo. Halliday, A. H. Harrington, Walter Hodges, Frank C. Hartwell, Wm. Haywood, A. W. Hughes, J. F. Hall, Geo. Henry, Chas. D. Herman, Oliver Holden, Louis Hallett.

Ince, Thos. Jno. E. Ince.

Jewett, Henry, Walter Jones, Arthur Jefferis, H. D. Johns.

King, Norbert, R. Clyde Kenyon, Jos. W. Kennedy, Jos. Kelvin, Sam'l F. Kingston, Jno. E. Kelly, Sam King, Carl Kopp, J. H. Knowles, Chas. Kent, Jno. L. Kearney, Tom Kress, Tom Karl.

Lamp, Wm., Alb. Lang, W. R. Lill, E. Sardis Lawrence, Rupert D. Leader, Willard S. Louis, Frank E. Leonard, Chas. Lloyd, Harry LeRoy, Lester Lonergan, Harry Long, Jas. Levering.

Murray, David, Gus Mortimer, Hal Mordaunt, L. A. Massett, Donald T. Meek, Alf. Moore, S. J. Murphy, Jas. Miles, Dick Mahlman, Henry Marcus, Leo Munsell, Jas. Michaels, Sam D. Merrill, Denny Mullen, Geo. P. Murphy, Harry Martel, M. Monahan, Irving Marks, J. A. Moross, J

lie Moonshine 11 to full house; pleased. Buster Brown, with Master Giovanni and Jack Bell in the title-roles, 12, 13; fair business; pleased.

SAN ANTONIO.—GRAND (S. H. Weiss, mgr.): Lew Dockstader 16 pleased good business; closed for the season.——ELECTRIC PARK (S. H. Weiss, mgr.): Regular Prince Opera co. opens 22.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Buster Brown 2; appeared to good business. Ellery's Band 4; large attendance. Side Tracked 7; poor, to light business.

BONHAM.—STEGER OPERA HOUSE (J. W. Farther mgr.): Duncan Clarke's Female Minstrels 3; poor co. and business.

CLEBURNE.—BROWN'S OPERA HOUSE (John R. Johnson, mgr.): Buster Brown 10 pleased, to good house.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Hi Henry's Minstrels 11 to fair business; pleased.

UTAH.

PARK CITY.—DEWEY (F. J. McLaughlin, mgr.): At Cripple Creek 9 pleased good business.

VERMONT.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): Busy Izzy's Vacation 12 pleased 8. R. O. Bennett-Moulton co. opened a week's engagement 12 to good business in Wedded, but No Wife, Sweet Clover 26. An Aristocratic Tramp 27.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Busy Izzy 13; full house. An Aristocratic Tramp 25. The Professor of Heidelberg May 18. Isle of Spice 19.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Charles I. McKee, mgr.): Grace George in The Marriage of William Ashe 11 delighted packed house. Modjeska in Mary Stuart 17; performance and business fair. The Maid and the Mummy 21.——BIJOU (Charles I. McKee, mgr.): Barney Gilmore in A Rocky Road to Dublin 16-21 to good business. Charles E. Blaney's Young Buffalo 23-28.

NEWPORT NEWS.—ACADEMY (G. B. A. Booker, mgr.): The Old Homestead 10; good, to S. R. O. Grace George 12. Season closed.

ROANOKE.—ACADEMY (Harry Bernstein, mgr.): The Old Homestead 5; excellent, to S. R. O. The Maid and the Mummy 18.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): Frand Woodruff in Ben of Broken Bow Ridge 5 failed to appear.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): The Yankee Consul 6; fair, to excellent business.

WASHINGTON.

NORTH YAKIMA.—THEATRE (Fred A. Shaefer, mgr.): Mahara's Minstrels 10; fair co. and business. New Century Girls 12; very good performance; poor business. A. Gallatin in Cousin Kate 16. My Wife's Family 21. Heir to the Hoorah 23. Creston Clarke 25.——ITEM: The Orpheum Theatre (vaudeville) will close to-night, after running two years without making any money. The building will be remodeled for a storeroom.

SPOKANE.—THEATRE (Joseph Petrich, mgr.): Primrose's Minstrels 9; high average and good scenic effects; large business. The New Century Girls 10, 11; of little merit; fair attendance. The Christian 13; Good co. and house.——AUDITORIUM (Harry C. Harward, mgr.): Jessie Shirley co. in At Piney Ridge 9-14; well presented to crowded houses.

BELLINGHAM.—BECK'S (A. C. Senker, mgr.): Primrose's Minstrels 4; big business; pleased. Babes in Toyland 7 pleased house. Ben Hendricks in Ole Olson 9; small business; pleased. Alberta Gallatin in Cousin Kate 10; fair business; well balanced co.

TACOMA.—THEATRE (C. H. Herald, mgr.): My Wife's Family 8, 9. Ole Olson 12. The New Century Girls 13, 14; very good.——STAR (Dean B. Worley, mgr.): Allen Stock co. week 8-14; good attendance.——GRAND AND CRYSTAL: Vaudeville.

EVERETT.—THEATRE (H. R. Willis, mgr.): A Thoroughbred Tramp 7. Ole Olson 8. Cousin Kate 12.

WEST VIRGINIA.

WHEELING.—COURT (E. B. Fransheim, mgr.): Kyrle Bellew 12 in Raffles pleased large audience. Eva Tanguay 13; good business. John Drew in De Lancey 14 to good business. Alice Nielsen 18. Eleanor Robson 19. Olga Nethersole 21. Tim Murphy 27. The Jeffersons 28. Robert Edeson 30.——GRAND (Charles A. Feinler, mgr.): The Four Huntings 13-14; good business. Mamie Fleming Stock co. 16-21, playing Yankee Beau, The Country Girl, and Carmen; S. R. O. Vaudeville 23-May 5.——BIJOU (H. W. Rogers, mgr.): Vaudeville to S. R. O.

PARKERSBURG.—CAMDEN (L. M. Lucha, mgr.): The Clansman 10; S. R. O.; excellent co. Eva Tanguay in The Sambo Girl 11; pleased big house. James O'Neill, in Monte Cristo 14. Little Johnny Jones 18 pleased good house. Tim Murphy in Rufus Rugg 24. Robert Edeson in Strongheart May 1.——AUDITORIUM (W. E. Kemery, mgr.): May Hillman co. 2-7, excepting night 5; good, to fair business. Vogel's Minstrels 5; good, to big house. A Bell Boy 21. Eight Bells 27.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, owner and mgr.): Kyrie Bellew in Raffles 10; excellent business and performance. Fremont Stock co. opened week 16 in Under the Lion's Paw to S. R. O. Other plays: The Decree of Fate, East Lynne, For Love and Honor, Tim Murphy 21. De Pew-Burdette Stock co. in repertoire week of 23.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): James O'Neill in Monte Cristo 12; excellent, to fair business. Garside Stock co. week of 16. Fremont Stock co. week of 23. Osmond Stock co. week of 30. Tim Murphy in Rufus Rugg May 23.

CLARKSBURG.—GRAND (Robinson and Feinler, mgrs.): Clansman 11; S. R. O. The Four Huntings 10 pleased good business. Eva Tanguay in Sambo Girl 18. Little Johnny Jones 19.

BLUEFIELD.—ELK OPERA HOUSE (S. H. Jolliffee, mgr.): Shepard's moving pictures 10; small house. Modjeska 20.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Modern Remedy co. 23-28.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): At Pike's Peak 8 to good business. Wallack's Comedy co. 15 in The Mansion of Aching Hearts to S. R. O.; over 300 turned away; fine satisfaction.——UNIQUE FAMILY (Ed P. Kline, mgr.): Vaudeville week 16; Philbrooks and Reynolds, Dorothy Payne, the Four Tennesseeans, Kippy, the Only Perry, pictures.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Winninger Brothers opened week 15. Plays: Lights and Shadows of a Great City, Village Counterfeiters, The Darkest Hour, Silent Witnesses, A Soldier in Petticoats, Sheridan Keene, Detective, and Clover Dale; good business; audiences pleased.——BIJOU FAMILY (F. J. O'Brien, mgr.): Vaudeville to big business.

RACINE.—BELLE CITY OPERA HOUSE (W. S. Paul, mgr.): Paul Gilmore 15 in Captain Debonnaire; splendid, to a large audience. That Little Swede 22. The Wayward Daughter 28. Winninger Brothers' co. week 30.——BIJOU FAMILY (F. J. O'Brien, mgr.): Vaudeville to large business. Cherry Sisters, principal attraction, and the rush so great people were turned away at nearly all performances.

OSHKOSH.—GRAND (J. E. Williams, mgr.): Paul Gilmore in Captain Debonnaire 13 to good house. Beach and Bowers' Minstrels 15; house packed; satisfaction. Lyman H. Howe's moving pictures 22. Al. H. Wilson in The German Gypsy 23.——ITEM: The Bijou, vaudeville house, has closed permanently.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Romeo and Juliet 7. The Herald Square moving pictures 8; poor business. Fran-Shi Comedy co. 9-15; ordinary. 'Beach and Bowers' Minstrels 19. Caste (local), direction of Mrs. Lacy Baker and Jessie Northup) 17. Al. Wilson 22. Howe's moving pictures 25.

ASHLAND.—GRAND (A. D. Kuhn, mgr.): F. E. Long co. 5-7. Plays: The Sign of the Crucifix, Wedded, but no Wife, Nature's Nobleman, and Lost and Won, to fine business. An Aristocratic Tramp 10 pleased a full house. 'Way Down East 18. Isle of Spice 22.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): Thaddeus Rich Concert co. 9 to fair business. Al. H. Wilson in The German Gypsy 13 to good house. An Aristocratic Tramp 7; light; Skovgaard Concert co. 8; matinee; good. 'Way Down East 17. Beauty and the Beast 20. Isle of Spice 21.

MERRILL.—BADGER OPERA HOUSE (F. M. Gibson, mgr.): Romeo and Juliet 12; fair, to poor business. An Aristocratic Tramp 16. Ross Crane and Lulu Janes 23. Isle of Spice 26. Uncle Si Haskins 30. Jolly American Tramp May 5.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.): Al. H. Wilson in The German Gypsy 12; fair business and performance. Stetson's U. T. C. 14 pleased two big houses. Paul Gilmore 17. An Aristocratic Tramp 21. Al. G. Field's Minstrels 25. Howe's pictures 29.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.): Paul Gilmore co. 16 delighted a good house. Temple of Fame (local) for the benefit of the Y. M. C. A. building fund, 18. Crocker's Trained Horses 19-21. Al. Wilson 23.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Paul Gilmore in Captain Debonnaire 14 drew well and pleased. William Owen 20. Sarah Bernhardt 28.

GRAND RAPIDS.—GRAND (J. G. Hamilton, mgr.): Stetson's U. T. C. 10; good co. and business. The Little Outcast 20.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Wallack's Theatre co. 20-22.

LA CROSSE.—THEATRE (Gage and Wohlhuter, mgrs.): The Isle of Spice 15; two large houses.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): At Cripple Creek 13 pleased biz business. The Manxman 17. Ole Olson 30.——GRAND (William Marquardt, mgr.): Murray and Mack 18. Stowe's U. T. C. co. (under canvas) 20.——ITEM: Wyoming University Glee Club, H. E. Root, manager, returned 15 from a successful tour.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): At Cripple Creek 14; mediocre. A Message from Mars 17. Murray and Mack 19. A Trip to Egypt 21. The Moonshiner's Daughter 27. Ole Olson 30.

CANADA.

LONDON, ONT.—GRAND (John E. Turton, mgr.): Black Patti's Troubadours 13 (Good Friday); fair matinee and good night attendance. Checkers 14; good performance to light matinee, but full house at night. Sherlock Holmes 16; two performances to fair attendance. Shadows of a Great City 17 and The Convict's Daughter 18 each drew a good upper house and pleased the sensationally inclined. Roselle Knott in When Knighthood Was in Flower 21. Frank Daniels in Sergeant Brue 23. Robert B. Mantell in King Lear and Macbeth 24, 25. Adelaide Thurston 26. Buster Brown 27, 28.

KINGSTON, ONT.—GRAND (D. P. Branigan, mgr.): Frank Deshon in The Office Boy 12 pleased good house. Big Hearted Jim 13 to large house. Louis James in Virginius 14 pleased fair house. Marks Brothers 16-21. Plays: Lost in London, The Banker's Wife, The Duke's Daughter, For His Sake, The Midnight Marriage, and A Bird in a Cage. Busy Izzy's Vacation 24. Frank Daniels in Sergeant Brue 27. The Holy City 28. Kyrie Bellew in Raffles May 3. Nance O'Neil 4. Yankee Consul 5.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Fabio Romani 13; good, to light business. Sweet Clover 14 pleased good business. The Convict's Daughter 16; good performance and business. Princess Bonnie (local) 17; good business. Sherlock Holmes 19. Bunch of Keys 21. Yankee Consul 24. Robert B. Mantell 26. Adelaide Thurston in The Triumph of Betty 28. When Knighthood Was in Flower May 1.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Myrkle-Harder co. closed a highly successful engagement 12 to two large houses. American Vitagraph co. 14-21; business good.——YORK (E. J. Armstrong, mgr.): New York Opera co. to good business 9-14. Operas: Said Pasha, The Little Duke, The Telephone Girl, El Capitan, and The Chimes of Normandy; second week's business ahead of last; performances excellent.

HAMILTON, ONT.—GRAND (A. J. Small, prop., A. F. London, mgr.): Fabio Romani 10 pleased a fair audience. Checkers 13 pleased large audience. Black Patti 14; fair business. Sweet Clover 16; good business. Convict's Daughter 16; fair business. Shadows of a Great City 18; business good. Yankee Consul 19. Sherlock Holmes 20, 21. Robert Mantell 23. Frank Daniels in Sergeant Brue 24. The Tenderfoot 27, 28.

CHATHAM, ONT.—GRAND (F. H. Brisco, mgr.): Black Patti's Troubadours 9 pleased good business. Bunch of Keys 12 failed to please fair business. Mexicana 13; best of the season to crowded house. Leslie's Vaudeville and Trained Animal Show opened 16-18 to good business. When Knighthood Was in Flower 20. Shaun Rhue 23. Triumph of Betty 24. Yankee Consul 28. 'Way Down East May 2.

OTTAWA, CAN.—RUSSELL (P. Gorman, mgr.): Albani 11; large audience. The Office Boy 13, 14 to good business. Woodland 16-8 delighted large houses. Yankee Consul 19. Sweet Clover 20. Holy City 21. George Sydney in Busy Izzy's Vacation 22.——GRAND (R. J. Birdwhistle, mgr.): From Rags to Riches 16-18 pleased good houses. The Old Clothes Man 26-28.

ST. THOMAS, ONT.—GRAND (D. McIntyre, mgr.): Black Patti Troubadours 10 to good business; well received. A Bunch of Keys 13; poor. Shadows of a Great City 16 to well filled house; pleased. The Convict's Daughter 19. When Knighthood Was in Flower 23.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): Sweet Clover 11 pleased good house. Leslie's attractions 12, 13 and 14; fair business. Hoyt's A Bunch of Keys 18. A Convict's Daughter 21. Roselle Knott in When Knighthood Was in Flower 25.

QUEBEC, QUE.—AUDITORIUM (F. X. Korman, mgr.): Albani Concert co. 16, 17, delighted large and fashionable audiences. The Yankee Consul 18. French Stock co. 19-28.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): George H. Summers Stock co. 16-21 pleased fair houses. Roselle Knott 24. Yankee Consul 30.

SHERBROOKE, QUE.—CLEMENT (F. M. Clement, mgr.): The Yankee Consul 17; excellent, to crowded house. The Holy City 19 pleased good attendance.

MATTERS OF FACT.

The Kirk Brown company is now in its thirty-fourth week of a most successful season. The entire repertoire of plays has met with favor, the most popular being The Christian, Under the Red Robe, By Right of Sword, Shannon of the Sixth, and Othello.

Clyde Fitch's well-known and successful plays are being offered for stock by Alice Kauser, who is now the exclusive agent of these plays, by arrangement with Elisabeth Marbury. Summer stock organizations are invited to write for terms.

Robert A. Brunton, whose artistic settings and capital brush work have share in the praises of the Colonial Theatre Stock, Cleveland, Ohio, will be open to offers after May 15.

For the Spring season at the Lafayette Theatre, Detroit, Mich., stock stars having paper and plays are wanted by Dr. M. Campbell.

Walter Fessler has copyrighted the title and play, Everybody Works but Father.

Gertrude Perry will close her season with Our New Minister May 28 and will be at liberty. Miss Perry began her dramatic career under the direction of the late Charles Hoyt and has played prominent parts with Stuart Robson in The Medler and The Gadfly. She was J. E. Dodson's leading lady in vaudeville and a prominent member of the Tannhauser Stock co. For the past two years she has played the juvenile lead in Our New Minister.

An excellent melodrama, with a strong female lead for emotional star, is offered on royalty or sale by Joseph Cusack, care Actors' Society.

"Leading Lady," care this office, has some imported dresses, worn only one week each, which she will sell cheaply to immediate purchaser.

C. C. Shayne and co. devote two entire floors in their new building, 126 West Forty-second street, to the storage of furs. Their establishment is located in the heart of the theatrical district, and the fact that the furs may be inspected at any time while in their charge should make them convenient custodians for heavy Winter wearings.

La Rose Cream, a preparation for whitening the arms and neck, has been successfully used for several years by numerous professionals, who recommend it as giving the best satisfaction. Madame Goodrich, 48 West 136th Street, is the sole agent for the cream.

Ernst Miller, pianist and double 'cello player, wants engagement with theatre as musical director. His address is 219 East Eighteenth Street.

A Rival of the Queen is offered to stock and repertoire companies on royalty by Ullie Akerstrom, 74 East Seventh Street, Brooklyn, N. Y. The play is an historical drama in four acts.

Janet Priest will be at liberty after May 5, when she closes her second season with The Maid and the Mummy. Miss Priest has duplicated throughout the country the hit she made in New York as Muggsy.

A GROWING FEATURE.

The amount of capital invested in the repertoire business, the executive ability shown and the business done by the well equipped organizations are surprising. The growth of repertoire has been steady and under the capable management of several able men it has reached the point of stability. All local managers recognize its worth, and want several well equipped companies each season. One of the most successful and progressive managers in that line is Earl Burgess, who has placed Emma Bunting in an artistic and financial position that would make many stars and managers envious. Next season Mr. Burgess will have other excellent stock companies as well as that of Miss Bunting playing all of the best time, presenting successful melodramatic productions and high-class vaudeville. Mr. Burgess has opened a booking and engaging office at Room 323, Knickerbocker Theatre Building, 1402 Broadway, where all of his business is transacted. He has associated with him as general representative George K. Robinson, who has made a success with Frankie Carpenter, the Bennett-Moulton, and other repertoire attractions.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gus Bothner, mgr.): Lowry, N. Y., April 24, Palmyra 25, Albion 26, Medina 27, Niagara Falls 28, Lockport 30, Dansville May 1, Perry 2, Coudersport, Pa., 3, Galeton 4, Waverly, N. Y., 5.

A CROWN OF THORNS (Phil Hunt, mgr.): Louisville, Ky., April 22-28, Cincinnati, O., 29-May 5.

A FOXY TRAMP (John Harley, mgr.): Walden, N. Y., April 24, Rondout 25, Danbury, Conn., 26, Winsted 28, Thomaston 30, Torrington May 1, Middletown 2, Holyoke, Mass., 3, Pittsfield 4, North Adams 5.

A HUMAN SLAVE (Don Macmillan, mgr.): Iona, Mich., April 24, Belding 25, Greenville 26.

A JOLLY AMERICAN TRAMP (H. P. Franklin, mgr.): Blue Earth City, Minn., April 24, Albert Lea 25, Owatonna 26, Rochester 27, Winona 28, La Crosse, Wis., 29.

A RACE FOR LIFE (P. H. Sullivan Amusement Co., mgrs.): New York city April 23-28.

A RAGGED HERO (De Cordova and Rhodes, mgrs.): Camden, N. J., April 23-25, Wilmington, Del., 26-28.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Wilmington, Del., April 23-25, Camden, N. J., 26-28, Baltimore, Md., 30-May 5.

A ROYAL SLAVE (West; Gordon and Bennett, props.; E. T. Stetson, mgr.): Galesburg, Ill., April 24, Monmouth 25, Bushnell 26, Macomb 27, Mt. Sterling 28, Quincy 29, Jacksonville 30.

A ROYAL SLAVE (North; Gordon and Bennett, props.; Fred Miller, mgr.): Richmond, Ky., April 24, Winchester 25, Ashland 26, Ironton 30.

A ROYAL SLAVE (East; Gordon and Bennett, props.; C. W. Roberts, mgr.): Watertown, N. Y., April 24, Malone 25, Cornwall 26, Morrisburg 27, Prescott 28, Smith Falls 30.

A SQUARE DEAL: Waterbury, Conn., April 25, New York city 30-May 5.

A STRUGGLE FOR GOLD (Woods and Thompson, mgrs.): Marlowe, I. T., April 24, Rush Springs 25, Anadarko, Okla., 26, Geary 27, Kingfisher 28, Guthrie 29, Chandler 30, Bartlesville, I. T., May 3, Claremore 4, Tulsa 5.

A WIFE'S SECRET (Vance and Sullivan, mgrs.): Montreal, Can., April 23-28.

AN ARISTOCRATIC TRAMP (B. S. E. Lester, mgr.): Black River Falls, Wis., April 24, Tomah 25, Grand Rapids 26, Marston 27, Reedsburg 28.

ACROSS THE PACIFIC (C. E. Blaney Amusement Co., mgrs.): New Haven, Conn., April 23-28, Brooklyn, N. Y., 30-May 5.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Nov. 3—indefinite.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): Nashville, Tenn., April 23-28, Norfolk, Va., 30-May 5.

ALLEN, VIOLA (Charles W. Allen, mgr.): Terre Haute, Ind., April 24, Indianapolis 25, 26, Louisville, Ky., 27, 28, Cincinnati, O., 30-May 5.

ANGLIN MARGARET (Shubert Brothers, mgrs.): New York city April 16-May 5.

ARIZONA (David J. Ramage, mgr.): Detroit, Mich., April 22-28, Washington, D. C., 30-May 5.

AS TOLD IN THE HILLS (W. F. Mann, mgr.): Elyria, O., April 24, Sandusky 25, Bowling Green 27, Lima 28, Toledo 29-May 2, Grand Rapids, Mich., 3-5.

AT CRIPPLE CREEK (E. J. Carpenter, mgr.): Cleveland, O., April 22-29.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.

BEFORE AND AFTER (Robt. Hunter, mgr.): Chicago, Ill., April 23—indefinite.

BEHIND THE MASK (W. B. Lawrence, mgr.): Providence, R. I., April 23-28.

BEN HUR (Klaw and Erlanger, mgrs.): Springfield, Mass., April 23-25, Hartford, Conn., 26-28, New Haven 30-May 2.

BEN OF BROKEN BOW: Chicago, Ill., April 15-May 5.

BERNHARDT, MADAME SARAH (Shubert Brothers, mgrs.): Indianapolis, Ind., April 25.

BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): Rochester, N. Y., April 23-25, Syracuse 26-28, Cleveland, O., 30-May 5.

BINDLEY, FLORENCE (B. E. Forrester, mgr.): New York city April 23-28.

BLANEY, HARRY CLAY (W. W. Woolfolk, mgr.): Toronto, Can., April 23-28.

BROWN OF HARVARD (Henry Miller, mgr.): New York city Feb. 26—indefinite.

BURGESS, NEIL (David Towers, mgr.): Amsterdam, N. Y., April 24, Schenectady 25, Saratoga 26, Glens Falls 27, North Adams, Mass., 28, Keene, N. H., 30, Claremont May 1, Barre, Vt., 2, Brattleboro 3, Bennington 4, Hudson, N. Y., 5.

CARRIER, MRS. LESLIE (David Belasco, mgr.): Minneapolis, Minn., April 22-25, Milwaukee, Wis., 26-28, St. Louis, Mo., 30-May 12.

CHARLEY'S AUNT (Wilfrid North, mgr.): New York city March 19—indefinite.

CHECKERS (Cornelius Gardiner, mgr.): Buffalo, N. Y., April 23-28.

CHINATOWN CHARLEY (A. H. Woods, mgr.): Brooklyn, N. Y., April 16-28, New York city 30-May 5.

COUSIN LOUISA: Boston, Mass., April 23—indefinite.

CRANE, WILLIAM H. (Chas. Frohman, mgr.): New York city April 16—indefinite.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Sioux City, Ia., April 24, Des Moines 25, Omaha, Neb., 26-28, Minneapolis, Minn., 30-May 5.

DALY, ARNOLD (Shubert Brothers, mgrs.): New York city April 16-28.

DESERTED AT THE ALTAR (Richard R. Fisher, mgr.): Hartford, Conn., April 22-25, Bridgeport 26, Torrington 27, Waterbury 28, Derby 30, Danbury May 1, South Norwalk 2, Stamford 3, Portchester, N. Y., 4, New Rochelle 5.

DIXEY, HENRY E. (W. N. Lawrence, mgr.): Philadelphia, Pa., April 16-28, Boston, Mass., 30-May 12.

DORA THORNE (A. Rowland and Clifford, props.): Bells, Tenn., April 24, Trenton 25, Union City 26, Paducah, Ky., 28.

DORA THORNE (D. Rowland and Clifford, props.): Prairie du Chien, Wis., April 24, Lancaster 25, Platteville 26, Darlington 27, Beloit 28.

D'ORSAY, LAWRANCE (Daniel Frohman, mgr.): Brooklyn, N. Y., April 23-28.

DREW, JOHN (Charles Frohman, mgr.): Buffalo, N. Y., April 22-25, Ithaca 26, Rochester 27, Syracuse 28.

EMERY, EDWIN T. (C. E. Cooke, mgr.): Winnipeg, Man., April 24, Grand Forks, N. D., 25, Fargo 26, Bismarck 27, Pierre, S. D., 28, Cheyenne, Wyo., 29, Leadville, Col., 30, Denver May 1-6.

ESCAPED FROM SING SING (Martin J. Dixon, mgr.): Philadelphia, Pa., April 23-28, New York city 30-May 5.

FAUST (Porter J. White's; Olga Verne, mgr.): Carlisle, Pa., April 24, Chambersburg 25, Hagerstown, Md., 26, Tyrone, Pa., 27, Altoona 28, Johnstown 30, Irwin May 1.

FAVERSHAM, WILLIAM (Liebler and Co., mgrs.): New York city Oct. 23-April 28.

FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): Brooklyn, N. Y., April 23-28.

FOR A HUMAN LIFE: Philadelphia, Pa., April 23-28.

FRANKENFIELD, LAURA (Leon A. Gilson, mgr.): Grand Junction, Col., April 24, 25, Montrose 26, 27, Ouray 28-30.

GALLATIN, ALBERTA (Sweely, Shipman and Co., mgrs.): Helena, Mont., April 24, Great Falls 25, Anaconda 26, Butte 27, 28, Bozeman 30.

GALLOPS: Philadelphia, Pa., April 16-28, Washington, D. C., 30-May 5.

GEORGE, GRACE (William A. Brady, mgr.): Brooklyn, N. Y., April 23-28, Bridgeport, Conn., 30, New Haven May 1, Hartford 2, Providence, R. I., 3-5.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Norfolk, Va., April 23-28, Wilmington, Del., 30-May 2, Trenton, N. J., 3-5.

GILMORE, PAUL (Jules Murry, mgr.): Iowa City, Ia., April 24, Muscatine 25, Rock Island, Ill., 26, Moline 27, Davenport, Ia., 28, Burlington 30, Galesburg, Ill., May 1, Peoria 2, Springfield 3, Belleville 4, Terre Haute, Ind., 5.

GOODWIN, NAT C.: Buffalo, N. Y., April 27, 28.

GRIFFITH, JOHN (E. P. Phillips, mgr.): Mansfield, O., April 24, Mt. Vernon 25.

HALL, HOWARD (Henry Pierson, mgr.): Philadelphia, Pa., April 23-28, Hoboken, N. J., 29-May 2, Paterson 3-5.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Chattanooga, Tenn., April 24, Knoxville 25, Greenville 26, Bristol 27, Roanoke, Va., 28, Washington, D. C., 30-May 5.

HANS HANSON (James T. McAlpin, mgr.): American Forks, U., April 24, Lehi 25, Bountiful 26, Kaysville 27, Brigham 28, Pocatello, Ida., 29, Idaho Falls 30, St. Anthony May 1, Rexburg 2, Rigby 3, Blackfoot 4, Evanston 5.

HAPPY HOOLIGAN'S TRIP AROUND THE WORLD (Joe Pettingill, mgr.): Hoboken, N. J., April 23-25.

HASWELL, PERCY (Geo. Fawcett, mgr.): Baltimore, Md., April 23-28.

HENDRICKS, BEN (Wm. Gray, mgr.): Baker City, Ida., April 24, Weiser 25, Boise City 26, Pocatello 27, Ogden, U., 28, Rock Springs, Wyo., 29, Laramie 30, Kearney, Neb., May 1, Central City 2, Columbus 3, Fremont 4, Anita, Ia., 5.

HIS FATHER'S SIN (Jed Carlton, mgr.): Fulton, Ill., April 24, Savannah 25, Freeport 28.

HITCHCOCK, RAYMOND (The Galloper; Henry W. Savage, mgr.): Brooklyn, N. Y., April 23-28.

HOOLIGAN IN NEW YORK (Frazee and Brown, props.): Columbus, O., April 26-28, Pittsburgh, Pa., 30-May 5.

HOW BAXTER BUTTED IN (Vance and Sullivan Co., mgrs.): St. Louis, Mo., April 22-28, Kansas City 29-May 5.

HUMAN HEARTS (Eastern; Geo. Goett, mgr.): New York city, April 23-28, Toronto, Can., 30-May 5.

HUMAN HEARTS (Southern; Jay Simms, mgr.): Clearfield, Pa., April 24, Phillipsburg 25, Punxsutawney 26, Greensburg 27.

HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Red Oak, Ia., April 24, Clarinda 25, Creston 26, Centerville 27, Fairfield 28.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): New York city April 23-28.

IRWIN, MAY: Binghamton, N. Y., April 24, Middletown 25, Elizabeth, N. J., 26, Atlantic City 27, 28, New York city 30-May 5.

IT'S ALL YOUR FAULT: New York city April 2—indefinite.

JEFFERSON, JOSEPH AND WILLIAM W. (Victor Harmon, mgr.): Circleville, O., April 24, Lancaster 25, East Liverpool 26, Steubenville 27, Wheeling, W. Va., 28, Washington, Pa., 29, Waynesburg 30, Beaver Falls May 2, Newcastle 3, Meadville 4.

JEFFERSON, THOMAS: Baltimore, Md., April 23-28.

JEFFREYS, ELLIS (Liebler and Co., mgrs.): Philadelphia, Pa., April 16-28.

JERRY FROM KERRY (Patten and Perry, mgrs.): Tipton, Ill., April 24, Alexandria 25, Portland 26, Decatur 27, Auburn 28.

KALICH, BERTHA (Harrison Grey Fiske, mgr.): Boston, Mass., April 23-May 5.

KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): Woodstock, Can., April 24, Guelph 25, Barrie 26, Orillia 27, Peterboro 28.

LACKAYE, WILTON (W. A. Brady, mgr.): New York city April 23—indefinite.

LORAINE, ROBERT (Charles B. Dillingham, mgr.): Chicago, Ill., April 16-May 12.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Harrisburg, Pa., April 25-28, Wilkes-Barre 26-28, Scranton 30-May 5.

LURED FROM HOME (A. H. Woods, mgr.): Washington, D. C., April 23-28, Philadelphia, Pa., 30-May 5.

LYMAN TWINS (Lyman Bros., mgrs.): Des Moines, Ia., April 22-25.

MANN AND LIPMAN (Shubert Brothers, mgrs.): Washington, D. C., April 23-28, Pittsburg, Pa., 30-May 5.

MANSFIELD, RICHARD: Cincinnati, O., April 23-28, St. Louis, Mo., 30-May 5.

MANTELL, ROBERT B. (Wm. A. Brady, mgr.): London, Ont., April 24, 25, St. Catharines 26, Niagara Falls, N. Y., 27, Bradford, Pa., 28, Pittsburgh 30-May 5.

MAYO, ENID (Bennett and Beane, mgrs.): Middletown, Pa., April 24, Lancaster 25, Columbia 26, West Chester 27, Chester 28.

MELVILLE, ROSE (J. R. Stirling, mgr.): Albany, N. Y., April 23-25, Hartford, Conn., 26-28, Bridgeport 30-May 2.

MONEY TALKS (Shubert Brothers, mgrs.): Auburn, N. Y., April 25, Buffalo 26-28, Niagara Falls 30, Bradford, Pa., May 1, Warren 2, Meadville 3, New Castle 4, Youngstown, O., 5.

MORE TO BE PITIED THAN SCORNED (Chas. E. Blaney, mgr.): Newark, N. J., April 23-28.

MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): St. Paul, Minn., April 22-28, Minneapolis 29-May 5.

MR. HOPKINSON (Curzon and Hackett, mgrs.): New York city Feb. 12—indefinite.

MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence, mgr.): New York city April 16—indefinite.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Chicago, Ill., April 16-May 5.

MURPHY, TIM (T. E. Saunders, mgr.): Parkersburg, W. Va., April 24, Marietta, O., 25, Sistersville 26, Wheeling, W. Va., 27, Canton, O., 28, Youngstown 30 Akron May 1, Sandusky 2, Port Huron, Mich., 4, Saginaw 5.

MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgr.): Fargo, N. D., April 24, Grand Forks 25, Winnipeg, Man., 26-28, Duluth, Minn., 30, West Superior, Wis., May 1, Madison 2, Oshkosh 3.

MY WIFE'S FAMILY (Western; W. McGowan, mgr.): Dayton, Wash., April 24, Coltax 25, Moscow 26, Lewiston, Ida., 27, Pullman 28, Spokane, Wash., 29, 30, Wardner, Ida., May 1, Wallace 2, Missoula, Mont. 3, Helena 4, Great Falls 5.

MY FRIEND HOGAN: Fitchburg, Mass., April 24, Gardner 25, Athol 26.

NETHERSOLE, OLGA (Louis Nethersole, mgr.): Pittsburgh, Pa., April 23-28, Boston, Mass., 30-May 12.

NORTHERN LIGHTS: Baltimore, Md., April 23-28.

NOT LIKE OTHER GIRLS (Frederick Schwartz, mgr.): Buffalo, N. Y., April 23-28.

O'HARA, FISKE (Chas. E. Blaney, mgr.): New York city April 16-28.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Battle Creek, Mich., April 24, Jackson 25, Grand Rapids 26, Saginaw 27, Bay City 28, Port Huron 30, Detroit May 3, 4.

OLD ARKANSAS (Fred Raymond, mgr.): Galva, Ill., April 24, Kewanee 25, Sheffield 26, Princeton 27, Peoria 28.

OLD ISAACS FROM THE BOWERY (J. P. Eckhardt, mgr.): Philadelphia, Pa., April 23-28, Baltimore, Md., 30-May 5.

O'NEILL, JAMES: Buffalo, N. Y., April 23-28.

O'NEIL, NANCE (Arthur A. Lotto, mgr.): Toronto, Can., April 23-28, London 30, Hamilton May 1, 2, Kingston 3, Ottawa 4, 5.

OUR NEW MINISTER (Miller and Conners, mgrs.): Angola, Ind., April 24, Ft. Wayne 25, Huntington 26, Lafayette 27, Tipton 28, Huntington 30, Ft. Wayne May 1, Wabash 2, Alexandria 3, Tipton 4, Lafayette 5.

PATTON, W. B. (J. M. Stout, mgr.): Beardstown, Ill., April 24, Galesburg 26, Kewanee 27, Moline 28, Davenport, Ia., 29.

PECK'S BAD BOY (Heath and Farren, mgrs.): Fall River, Mass., April 24, Westerly, R. I., 25, Lynn, Mass., 26,

THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.
THE LION AND THE MOUSE (Western: Henry B. Harris, mgr.): Los Angeles, Cal., April 22-28.
THE LITTLE GRAY LADY (James K. Hackett, mgr.): Chanute, Kan., April 24, Pittsburg 25, Joplin, Mo., 26, Springfield 27, Fort Scott, Kan., 28, Kansas City, Mo., 29-May 5.
THE LITTLE GRAY LADY (Maurice Campbell, mgr.): Brooklyn, N. Y., April 22-28.
THE MAN OF HER CHOICE: New York city April 22-28.
THE MISSOURI GIRL (East: Fred Raymond's): Olyphant, Pa., April 24, Bloomsburg 26.
THE MISSOURI GIRL (West: Fred Raymond's): Louisiana, Mo., April 24, Hannibal 25, Palmyra 26, Clayton, Ill., 27, Winchester 28, Arenaville 30.
THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Green River, Wyo., April 24, Rawlins 25, Laramie 26, Cheyenne 27, Boulder, Col., 28, Denver 29-May 5.
THE NIGHT BEFORE CHRISTMAS: Baltimore, Md., April 23-28.
THE NINETY AND NINE: Philadelphia, Pa., April 23-28.
THE OLD CLOTHES MAN (Dave Seymour, mgr.): Burlington, Vt., April 24, Plattsburg, N. Y., 25, Ottawa, Can., 26-28, Montreal 30-May 5.
THE OLD HOMESTEAD (F. Denman Thompson, mgr.): Jersey City, N. J., April 23-28.
THE OPTIMIST: New York city April 23—indefinite.
THE PLAINSMAN: Philadelphia, Pa., April 30-May 5.
THE PRINCE CHAP (Walter N. Lawrence, mgr.): Pittsburgh, Pa., April 23-28, Philadelphia 30-May 12.
THE PRINCE IMPERIAL (Edwin T. Emery, mgr.): Chicago, Ill., April 16-28, Cincinnati, O., 30-May 5.
THE PRINCE OF INDIA (Klaw and Erlanger, mgrs.): Baltimore, Md., April 16-28.
THE SCOUT'S REVENGE (Joseph J. Conley, mgr.): Gonzales, Tex., April 24, Luling 25, Lockhart 26, Smithville 27, Bastrop 28.
THE VIRGINIAN (Kirke La Shelle Co., mgrs.): New York city April 23-28, Newark, N. J., 30-May 5.
TRESCOTT, VIRGINIA DREW (Jos. Shipman, mgr.): Kansas City, Mo., April 22-28.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Charlerol, Pa., April 24, Braddock 25, Elwood City 27, New Castle 28.
UNCLE SI HASKINS (C. S. Primrose, mgr.): Cashton, Wis., April 24, Viroqua 25, Wausau 29, Merrill 30, Wittenberg May 1, Antigo 2, Crandon 3, Eagle River 4, Rhinelander 5.
UNCLE TOM'S CABIN (Al. W. Martin's; Ed S. Martin, mgr.): Syracuse, N. Y., April 23-25, Rochester 26-28.
UNCLE TOM'S CABIN (Stetson's: Grant Luce, mgr.): Gloucester, Mass., April 24, Lawrence 25, Nashua, N. H., 26, Lynn, Mass., 27, 28, Biddeford, Me., 30.
UNDER SOUTHERN SKIES (Eastern: Harry Doel Parker, mgr.): Medina, N. Y., April 24, Lockport 25, Warsaw 26, Perry 27, Susquehanna, Pa., 28.
WALSH, BLANCHE (Wagenhals and Kemper, mgrs.): Vancouver, B. C., April 23, 24, Bellingham, Wash., 25, Portland, Ore., 26-28.
WARFIELD, DAVID (David Belasco, mgr.): New York city Sept. 2—indefinite.
WAY DOWN EAST (Wm. A. Brady, mgr.): Newark, N. J., April 23-28.
WHAT HAPPENED TO JONES (N. L. Jolenks, mgr.): Bridgeport, Conn., April 23, 24.
WHAT THE BUTLER SAW: New York city April 16—indefinite.
WHEELOCK, JOSEPH (Charles Frohman, mgr.): Easton, Pa., April 24, Wilkes-Barre 25, Scranton 26, Reading 27, Harrisburg 28.
WHEN LONDON SLEEPS (Geo. Wilton, mgr.): Cleveland, O., April 23-28.
WHEN THE WORLD SLEEPS (Mittenthal Brothers, mgrs.): St. Paul, Minn., April 29-May 5.
WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Brooklyn, N. Y., April 23-May 5.
WHY WOMEN SIN: Kansas City, Mo., April 22-28.
WILLARD, E. S. (Chas. A. Moore, mgr.): Chicago, Ill., April 16-28, Cleveland, O., 30-May 5.
WILLIAMS, LOTTIE (Chas. E. Blaney Co., mgrs.): Jersey City, N. J., April 23-28.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Sheboygan, Wis., April 25, Madison 26, Janesville 27, Elkhart, Ind., 28, Toledo, O., 30-May 2, Elyria 3, Warren 4, Erie, Pa., 5.
WILSON, FRANCIS (Charles Frohman, mgr.): New York city March 6—indefinite.
YORKE AND ADAMS (B. E. Forrester, mgr.): Columbus, O., April 23-25, Indianapolis, Ind., 26-28, Dayton, O., 30-May 2.
YORK STATE FOLKS: Pittsburgh, Pa., April 23-28.
YOUNG BUFFALO (Chas. E. Blaney Co., mgrs.): Richmond, Va., April 23-28.
YOUNG, MARIE (Shaw and Gallagher, mgrs.): Howard, Kan., April 24, Yates Center 25, Chanute 26, Independence 27, Altmont 28, Columbus 30, Pittsburg May 1, Girard 2, Fort Scott 3, Nevada, Mo., 4, Clinton 5.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 14—indefinite.
ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I., May 7—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ALHAMBRA: San Francisco, Cal.—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 3—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BIJOU: Montreal, Can.—indefinite.
BISHOP'S PLAYERS: Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BUFFINGTON STOCK (D. R. Buffington, mgr.): Fall River, Mass., April 17—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., April 12—indefinite.
BUSH TEMPLE: Chicago, Ill.—indefinite.
CALUMET: South Chicago, Ill.—indefinite.
CASTLE POWERS (G. A. Powers, mgr.): Mansfield, O., Dec. 4—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
DARCY AND SPECKS: Philadelphia, Pa., Sept. 4—indefinite.
EMPIRE THEATRE: Boston, Mass., April 1—indefinite.
FOREPAUGH: Philadelphia, Aug. 26—indefinite.
FOREPAUGH: Cincinnati, O.—indefinite.
GERMAN STOCK: Cincinnati, O.—indefinite.
GLASER, VAUGHN: Cleveland, O.—indefinite.
GRAND OPERA HOUSE: New Orleans, La.—indefinite.
HARTFORD: Cleveland, O., April 2—indefinite.
HART'S: Philadelphia, Pa., April 30—indefinite.
HATHAWAY (Barwald and Leffingwell, mgrs.): Lowell, Mass., April 16—indefinite.
HOLDEN STOCK: Louisville, Ky., April 2—indefinite.
IRVING PLACE THEATRE (H. Conried, mgr.): New York city—indefinite.
KELLY, WILLIAM J.: New York city April 30—indefinite.
LORCH, THEODORE: Salt Lake City—indefinite.
LYCEUM: Troy, N. Y., April 16—indefinite.
MARLOWE: Chicago, Ill., Sept. 4—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 18—indefinite.
NATIONAL: Montreal, Can.—indefinite.
NOUVEAUTES: Montreal, Can.—indefinite.
PABST GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
PEOPLE'S: Kansas City, Mo., April 15—indefinite.
POLI'S (Lawrence B. McGill, mgr.): New Haven, Conn., Nov. 27—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 21—indefinite.
TYLER, ODETTE: Washington, D. C., May 1—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WOODWARD: Omaha, Neb.—indefinite.
WOODWARD (Woodward and Burgess, mgrs.): Sioux City, Ia., April 15—indefinite.
YORKVILLE: New York city April 23—indefinite.

REPERTOIRE COMPANIES.

BENNETT-MOULTON (W. C. McKay, mgr.): Berlin, N. H., April 23-28.
BENNETT-MOULTON (Ira E. Newhall, mgr.): Orange, N. J., April 23-28.
BENNETT-MOULTON (Will A. Partello, mgr.): Little Falls, N. Y., April 23-28.
BENNETT'S SHOW (Billy Bennett, mgr.): Glenwood, Minn., April 25, Brooten 26.
BOSTON COMEDY (H. Price Webber, mgr.): Guilford, Me., April 24, 25, Greenville 26, 27, Jackman 28-May 1, Megantic, Can., 2, 3, Bury 4-7.
BRECKENRIDGE STOCK (Edwin Barrie, mgr.): Woodward, Okla., April 23-28.
BROADBRIDGE STOCK (G. E. Cochrane, mgr.): Webb City, Mo., April 22-25, Carthage 26-28.
BROWN, KIRK (J. T. Macauley, mgr.): Middletown, N. Y., April 23-28, Newport, R. I., 30-May 1.
CENTURY STOCK (Harrison and Sutherland's): Houston, Tex., April 23-25, San Antonio 26-May 5.
CLAIRE STOCK (Charles A. Riva, mgr.): Bangor, Me., April 23-26.
COOK-CHURCH (H. W. Taylor, mgr.): Utica, N. Y., April 23-28, Amsterdam 30-May 5.
CORNELL STOCK (W. E. Cornell, mgr.): Canonsburg, Pa., April 23-28, McDonald 30-May 2, Cambridge, O., 3-5.
CRADOC-NEVILLE (Charles H. Neville, mgr.): Joliet, Ill., April 23-29, Decatur 30-May 6.
CRAWFORD'S COMEDIANS (Crawford and Roseleigh, mgrs.): Pawhuska, I. T., April 23-25, Bartlesville 26-28.
CRESCENT COMEDY (B. A. Bergman, mgr.): Milledgeville, Ga., April 23-28, Columbus 30-May 5.
DE VOSS, FLORA (J. B. Rotrour, mgr.): Clinton, Ia., April 23-28.
DUDLEY, FRANK: Dallas, Tex., April 23-28, Fort Worth 30-May 5.
EMERY STOCK (O. C. Orcutt, mgr.): Grand Rapids, Mich., April 23-28, Kalamazoo 30-May 5.
ERWOOD STOCK (R. J. Erwood, mgr.): Clarksburg, W. Va., April 23-25, Mannington 26-28.
FENBERG STOCK (Eastern: George Fenberg, mgr.): Poughkeepsie, N. Y., April 23-28, Saratoga 30-May 5.
FENBERG STOCK (Western: Will Desbon, mgr.): Brockton, Mass., April 23-28.
FISKE, MAY (John Cosgrove, mgr.): Rochester, N. Y., April 23-28.
FLEMING, MAMIE (W. N. Gracey, mgr.): Johnstown, Pa., April 23-28, Altoona 30-May 5.
FREMONT STOCK (W. H. Fremont, mgr.): Huntington, W. Va., April 23-28.
GIFFORD-HAERING: Boscobel, Wis., April 23-28.
GLICK STOCK (Harry Glick, mgr.): Knoxville, Tenn., April 16-May 19.
GUY STOCK (Chas. W. Mercer, mgr.): Vincennes, Ind., April 23-28, Evansville 30-May 5.
HALL, DON C.: Fond du Lac, Wis., April 23-28, Oshkosh 30-May 5.
HAMILTON, FLORENCE (Garland Gaden, mgr.): Hartford, Conn., April 30—indefinite.
HARCOURT COMEDY (Charles K. Harris, mgr.): Portland, Me., April 23-28.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Hattiesburg, Miss., April 23-28.
HENDERSON, MAUDE (Jos. Parent, mgr.): Sterling, Ill., April 23-28.
HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Warren, Pa., April 23-28.
HICKMAN-BESSEY (F. W. Jenks, mgr.): Wausau, Wis., May 6-12.
HILLMAN, MAUDE (W. A. Dillon, mgr.): Haverhill, Mass., April 23-28.
HILLMAN, MAY (Ernest Schnabel, mgr.): Annapolis, Md., April 23-28, Newport News 30-May 5.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Lockport, N. Y., April 23-28, Sandusky, O., 30-Aug. 15.
HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Harrisburg, Pa., April 23-28, Scranton 30-May 5.
HUNT STOCK (M. A. Hunt, mgr.): Flint, Mich., April 23-28.
KARROLL, DOT: New Britain, Conn., April 23-28, Fitchburg, Mass., 30-May 5.
KENNEDY, JAMES (O. E. Wee, mgr.): Newburg, N. Y., April 23-28, Yonkers 30-May 5.
KINGSLEY-RUSSELL (E. B. Russell, mgr.): Versailles, Ill., April 23-28.
KLARK-URBAN (J. Hardin Klark, mgr.): Woonsocket, R. I., April 23-28.
LESLIE, ROSABELLE (Sim Allen, mgr.): Corning, N. Y., April 23-28, Elmira 30-May 5.
LEWIS, DOROTHY (A. H. Block, mgr.): Coshocton, O., April 23-28, Toronto 30-May 5.
LONG, FRANK E.: Hancock, Mich., April 23-30, Superior, Wis., May 1-6.
LYCEUM COMEDY (Al. S. Evans, mgr.): Connersville, Ind., April 23-28.
McAULIFFE STOCK (Al. W. Wilson, mgr.): Halifax, N. S., April 16-28.
McDONALD STOCK (Geo. W. McDonald, mgr.): Stockton, Cal., April 23-28.
MANHATTAN STOCK (Sallinger and Branson, mgrs.): Asbury, N. Y., April 23-28.
MATTICE STOCK (Ward B. Mattice, mgr.): Delhi, N. Y., April 23-28.
MARKS BROTHERS (Joe Marks, mgr.): Prescott, Ont., April 23-25.
MARKS, TOM, STOCK: Sturgeon Falls, Can., April 23-28, Sudbury 30-May 5.
MATHES, CLARA: Peoria, Ill., April 2—indefinite.
METROPOLITAN STOCK (Clifford Reeves, mgr.): Oskaloosa, Ia., April 23-28.
MOORE-LA VERNA (Foster Hutchins, mgr.): Losantville, Ind., April 23-28.
MOREY STOCK (Le Comte and Flesher, mgrs.): Jefferson City, Mo., April 22-28.
MURRAY AND MACKEY (John J. Murray, mgr.): Butler, Pa., April 23-28, Canton, O., 30-May 5.
MYRKLE-HARDER (Eastern: W. H. Harder, mgr.): Glace Bay, Can., April 23-28, New Glasgow 30-May 2, Halifax 6—indefinite.
MYRKLE-HARDER (Southern: Latimore and Leigh, mgrs.): Atchison, Kan., April 22-25, Adel, Ia., 26-28, Des Moines 29-May 5.
NATIONAL STOCK: Waterloo, Ia., April 23-28.
NEW ENGLAND PLAYERS (Brayham and Lapoint, mgrs.): Milford, N. H., April 23-28.
NORTH BROTHERS: Dallas, Tex., April 22-May 29.
PARK DRAMATIC (C. W. Park, mgr.): Gainesville, Ga., April 23-28, Spartanburg, S. C., 30-May 5.
PAYTON SISTERS (C. Stafford Payton, mgr.): Charleston, S. C., April 14-May 12.
PHELAN STOCK (E. V. Phelan, mgr.): Pittsfield, Mass., April 23-28.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Altoona, Pa., April 23-28.
ROBERTS STOCK, GERTRUDE: Smyrna Mills, Me., April 23-25.
ROWAN, LANSING (Harry Fahrney, mgr.): Vancouver, B. C., April 15-28.
RUNKEL, CORINNE (M. Runkel, mgr.): Savannah, Ga., April 23-28.
STOCKTHERN, CHAUNCEY L. (Roland A. Osborne, mgr.): Alexandria, Va., April 23-25, Staunton 26-28, Lynchburg 30-May 2, Petersburg 3-5.
TOLSON STOCK (Will F. Conlon, mgr.): Little Rock, Ark., April 17-28.
TURNER, CLARA (Ira W. Jackson, mgr.): South Norwalk, Conn., April 23-28.
VAN DYKE AND EATON (F. Mack, mgr.): Newark, O., April 23-28, Lima 30-May 5.
VERNON STOCK (W. F. Huffington, mgr.): Slatington, Pa., April 23-25, Mauch Chunk 26-28.
WAITE COMEDY (Jas. R. Waite, mgr.): St. Johns, Newfoundland, April 17—indefinite.
WALLACK'S THEATRE (Dubinsky Brothers, mgrs.): Beloit, Wis., April 23-25, Dubuque, Ia., 26-28, Rock Island, Ill., 29, Ottumwa, Ia., 30-May 5.
WARNER COMEDY (Ben R. Warner, mgr.): Faribault, Minn., April 23-25, New Ulm 26-29.
WINNIGER BROTHERS' (Frank Winniger, mgr.): Waukegon, Ill., April 23-29, Racine, Wis., 30-May 5.
YOUNG, EDWIN: Norwich, Conn., April 23-31.

OPERA AND EXTRAVAGANZA.

BABES IN TOYLAND (Hamlin and Mitchell, mgrs.): San Francisco, Cal., April 16-29.
BEGGAR PRINCE OPERA (F. A. Wade, mgr.): San Antonio, Tex., April 22-May 20.
BEGGAR PRINCE OPERA (Henry Lea Valle, mgr.): Franklin, Ky., April 24, Bowling Green 25, Hopkinsville 26, Madisonville 27, Boonville 28.
BERNARD, SAM (Charles Frohman, mgr.): New York city April 16-May 12.
BLACK PATTI'S TROUBADOURS (Vockiel and Nolan, mgrs.): Montreal, Can., April 23-28, Ogdensburg, N. Y., 30, Watertown May 1, Oswego 2, Utica 3, Schenectady 5.
BUSTER BROWN (Melville B. Raymond, mgr.): Chicago, Ill., April 23-28.
BUSY IZZY'S VACATION (A. W. Herman, mgr.): Kingston, Can., April 24, Ogdensburg, N. Y., 25, Watertown 26, Oswego 27, Auburn 28.
CAHILL, MARIE (D. V. Arthur, mgr.): St. Louis, Mo., April 23-28, Springfield, Ill., 30, Peoria May 1, Bloomington 2, Terre Haute, Ind., 3, Lafayette 4, Indianapolis 5.
CARLE, RICHARD (Charles Marks, mgr.): Indianapolis, Ind., April 23, 24, South Bend 25.
CAWTHORN, JOSEPH (Klaw and Erlanger, mgrs.): New York city April 16—indefinite.
COHAN, GEORGE M. (Sam H. Harris, mgr.): New York city Feb. 12-April 28.
COMIN' THRO' THE RYE (Geo. W. Lederer, mgr.): Detroit, Mich., April 23-28.
DANIELS, FRANK (C. B. Dillingham, mgr.): London, Can., April 23, Hamilton 24, 25, Kingston 26, Ottawa 27, 28, Montreal 30-May 5.
EDWARDES, PAULA (Shubert Brothers, mgrs.): St. Louis, Mo., April 23-28, Milwaukee, Wis., 30-May 5.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Toledo, O., April 25, Canton 26, Akron 27, Erie, Pa., 28, Rochester, N. Y., 30-May 5.
FANTANA (Shubert Brothers, mgrs.): Jackson, Mich., April 24, Lansing 25, Bay City 26, Saginaw 27, Port Huron 28, Sandusky, O., 30, Findlay May 1, Lima 2, Columbus 3-5, Pittsburgh, Pa., 7.
FIELDS, LEW: Philadelphia, Pa., April 23-May 5.
FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Boston, Mass., April 2-28.
GAY NEW YORK (Walter Moore, mgr.): Atlanta, Ga., April 23-28.
GIRLS WILL BE GIRLS (W. A. Brady, mgr.): Allentown, Pa., April 24, Norristown 25, Shenandoah 26, Plymouth 27, Scranton 28, Carbondale 30, Hazleton May 1, Burlington, N. J., 2, Salem 3, Plainfield 4, Elizabeth 5.
GLASER, LULU (Charles B. Dillingham, mgr.): Cleveland, O., April 23-28, Detroit May 1, 2.
GRIFFEWIN, CHARLES: Defiance, O., April 24, Findlay 25, Norwalk 27, Warren 28.
HOPPER, DE WOLF (Shubert Bros., mgrs.): Newark, N. J., April 23-28, Providence, R. I., 30-May 5.
HUNTINGS, THE FOUR (Harry Dull, mgr.): Punxsutawney, Pa., April 27, Du Bois 28, Brookville 30, Franklin May 1, Oil City 2, Columbus 3-5.
IN NEW YORK TOWN (Loney Haskell, mgr.): Washington, D. C., April 23-28.
IRMA OPERA (Wm. Heywood, mgr.): Effingham, Ill., April 24, Bethany 26, Petersburg 27, Pekin 29, Washburn 30.
JUVENILE BOSTONIAN OPERA (Wm. R. Sherman, mgr.): Neepawa, Man., April 23-25, Portage La Prairie 26-28, Kenora, Ont., 30-May 5.
KOLB AND DILL (Charles L. Young, mgr.): Omaha, Neb., April 22-25, Lincoln 27, St. Joseph, Mo., 28, Kansas City 29-May 5.
LAND OF NOD (A. G. Delamater, mgr.): Des Moines, Ia., April 28.
LITTLE JOHNNY JONES (Western: Sam H. Harris, mgr.): Omaha, Neb., April 23, 24, Lincoln 25, Kansas City 26-28, Topeka, Kan., 29, St. Joseph, Mo., 30, Des Moines, Ia., May 1, Sioux City 2, Cedar Rapids 3, Rock Island, Ill., 4, Peoria 5.
LITTLE JOHNNIE JONES (Eastern: Sam H. Harris, mgr.): Connellsville, Pa., April 24, Greensburg 25, Washington 26, Waynesburg 27, McKeesport 28, Cumberland, Md., 30, Hagerstown May 1.
McFADDEN'S FLATS (Thomas R. Henry, mgr.): Newark, N. J., April 23-28, Boston, Mass., 30-May 5.
ME, HIM AND I (Edwin J. Cohn, mgr.): Washington, D. C., April 23-28.
MEXICANA (Shubert Brothers, mgrs.): Chicago, Ill., 22-May 12.
MISS BOB WHITE (F. G. Nixon Nirdlinger, mgr.): Indianapolis, Ind., April 23-25, Columbus, O., 26-28.
MORTONS, THE FOUR (Percy G. Williams, mgr.): Bridgeport, Conn., April 23-25, New Haven 26-28, New York city 30-May 5.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Canandaigua, N. Y., April 24, Geneva 25, Lyons 26, Palmyra 27, Oswego 28.
PEGGY FROM PARIS (Madison Corey, mgr.): Brooklyn, N. Y., April 23-28.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Kansas City, Mo., April 22-28, Alton, Ill., 29, Champaign 30, Danville May 1, Terre Haute, Ind., 2, Indianapolis 3, Anderson 4, Dayton, O., 5.
ROGERS BROTHERS (Klaw and Erlanger, mgrs.): Atlantic City, N. J., April 24, Reading, Pa., 25, Easton 26, York 27, Lancaster 28.
ROSALIE: Philadelphia, Pa., April 23—indefinite.
RUFUS RASTUS (Frank E. Freeman, mgr.): St. Paul, Minn., April 23-28, Mankato 30, Sioux City, Ia., May 1, Fremont, Neb., 2, Omaha 3-5.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): New York city April 23-28.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York city Dec. 25—indefinite.
SIMPLE SIMON SIMPLE (F. G. Nixon Nirdlinger, mgr.): Philadelphia, Pa., April.
SMART SET (Harry Hill, mgr.): Boston, Mass., April 23-28.
TANGUAY, EVA: Cincinnati, O., April 22-28.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Birmingham, Ala., April 23-28, Atlanta, Ga., 30-May 5.
THE EARL AND THE GIRL (Shubert Brothers, mgrs.): Boston, Mass., April 16-May 5.
THE ERRAND BOY (P. H. Sullivan Amusement Co.): Baltimore, Md., April 23-28, Philadelphia, Pa., 30-May 5.
THE GINGERBREAD MAN (Converse and Peters, mgrs.): Columbus, O., April 23-28, Cleveland 30-May 5.
THE HAM TREE (Klaw and Erlanger, mgrs.): Boston, Mass., April 16-28.
THE ISLE OF SPICE (B. C. Whitney, mgr.): North Adams, Mass., April 24, Saratoga, N. Y., 25, Glens Falls 26, Troy 27, Albany 28, Rondout 30, Walden May 1, Middletown 2, Port Jervis 3, Newburg 4, Poughkeepsie 5.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Antigo, Minn., April 24, Wausau 25, Merrill 26, Stevens Point 27, Neenah 28, Appleton 29, Marietta, O., 30, Escanaba, Mich., May 1, Manistique 2, Ishpeming 3, Calumet 4, Hancock 5.
THE OFFICE BOY (F. G. Nixon-Nirdlinger, mgr.): Galeton, Pa., April 24, Coudersport 25, Wellsville 26, Bradford, Pa., 27, Du Bois 28, Johnsonburg 30.
THE PINK HUSSARS: Washington, D. C., April 23-28.
THE SLEEPING BEAUTY AND THE BEAST (Fred Price, mgr.): Minneapolis, Minn., April 22-25, St. Paul 26-28.
THE SHOW GIRL (B. C. Whitney, mgr.): Lewisburg, Pa., April 24, Lock Haven 25, Altoona 26, Johnston 27, Latrobe 28, Greensburg 30, Washington May 1, Wheeling, W. Va., 3-5.
THE SOCIAL WHIRL (Shubert Brothers, mgrs.): New York city April 7—indefinite.
THE SULTAN OF SULU (Madison Cory, mgr.): Brooklyn, N. Y., April 23-28.
THE TENDERFOOT (Wm. P. Cullen, mgr.): Ottawa, Ont., April 24, 25, Kingston 26, Hamilton 27, 28, Toronto 30-May 5.
THE THREE GRACES: Chicago, Ill., April 2—indefinite.
THE UMPIRE: Chicago, Ill.—indefinite.
THE VANDERBILT CUP (Liebler and Co., mgrs.): New York city Jan. 15—indefinite.
TIVOLI OPERA: San Francisco, Cal.—indefinite.
TOM, DICK AND HARRY (A. H. Woods, mgr.): St. Louis, Mo., April 29-May 5.
WEBER'S, JOSEPH: New York city Jan. 1—indefinite.
WILLIAMS AND WALKER: New York city April 23-28.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): West Point, Ga., April 24, Auburn, Ala., 25.
DE RUE BROTHERS' (Wm. De Rue, mgr.): Somersworth, N. H., May 1, Farmington 2, Laconia 3, Franklin 4, Franklin Falls 5.
DOCKSTADER'S, LEW (Charles D. Wilson, mgr.): Arkansas City, Kan., April 24, Wichita 25, Hutchinson 26, Pueblo, Col., 27, Colorado Springs 28, Denver 29-May 5.
DONNELLY AND HATFIELD'S (Al. G. Field, mgr.): Crestline, O., April 24, Mansfield 25, Mt. Vernon 26, Columbus 27, Nelsonville 28.
DUMONT'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S, AL. G. (Doc Quigley, mgr.): Superior, Wis., April 24, Eau Claire 25, Elgin, Ill., 26, Freeport 28, St. Louis, Mo., 29-May 5.
GORTON'S (C. C. Pearl, mgr.): New Berlin, N. Y., April 24, Norwich 26, Sherburne 27, Oxford 28, Canastota 30, Canenovia May 1.
KERSANDS' (Geo. A. Treyser, mgr.): Hastings, Mich., April 24, Allegan 25, Jacksonville 26, Tecumseh 27, Adrian 28, Elkhart, Ind., 30.
MAHARA'S: Newman's Grove, Kan., April 24, Albian 25, Elgin 26, Norfolk 27, Pierce 28, Verdigree 29.
PRIMROSE, GEORGE H.: Milwaukee, Wis., April 22-24.
RICHARDS AND PRINGLE'S: Springfield, Ill., April 24, Lincoln 25, Decatur 26, Champaign 27, Kankakee 28, Chicago Heights 29, Michigan City, Ind., 30.
VOGEL'S, JOHN W.: Logan, O., April 24, Washington C. H. 25, Dayton 26-28, Middletown 30, Dayton, Soldiers' Home, May 1, Aurora 2, Paris, Ky., 3.

VARIETY.

ALCAZAR BEAUTIES (Chas. Taylor, mgr.): Baltimore, Md., April 23-28.
AMERICANS (E. D. Miner, mgr.): Pittsburgh, Pa., April 23-28.
BALTIMORE BEAUTIES (T. W. Dinkins, mgr.): Louisville, Ky., April 23-28.
BLUE RIBBON GIRLS (Jack Singer, mgr.): Philadelphia, Pa., April 23-28.
BOHEMIANS (Barney Gerard, mgr.): Cleveland, O., April 23-28, Pittsburgh, Pa., 30-May 5.
BON TONS (Rush and Weber, mgrs.): New Orleans, La., April 23-28.
BOWERY BURLESQUERS (Joe Hurtig, mgr.): New York city April 23-28.
BRIGADIERS (Chas. Cromwell, mgr.): St. Paul, Minn., April 23-28.
BROADWAY GAIETY GIRLS (James W. Curtin, mgr.): Brooklyn, N. Y., April 23-28.
BRYANT'S EXTRAVAGANZA (John S. Raynor, mgr.): Nashville, Tenn., April 23-28.
CASINO GIRLS (M. M. Theis, mgr.): Buffalo, N. Y., April 23-28.
CITY SPORTS (Phil Sheridan, mgr.): Newark, N. J., April 23-28.
DAINTY DUCHESS (Weber and Rush, mgrs.): Brooklyn, N. Y., April 16-28.
DAINTY PAREE (Campbell and Barnes, mgrs.): Duluth, Minn., April 23-28.
DEVERE, SAM (Gus Liening, mgr.): Detroit, Mich., April 23-28.
DREAMLAND BEAUTIES (Frank Calder, mgr.): Philadelphia, Pa., April 23-28.
EMPIRE BURLESQUERS (J. Fennessey, mgr.): Salt Lake City, U., April 22-28.
FOSTER, FAY (Joseph Oppenheimer, mgr.): Minneapolis, Minn., April 23-28.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Providence, R. I., April 23-28.
HIGH ROLLERS (A. H. Woodhull, mgr.): Scranton, Pa., April 23-28.

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HIGH SCHOOL GIRLS (Alfred Mayo, mgr.): Indianapolis, Ind., April 23-28.
HILL, ROSE: Cincinnati, O., April 23-28.
HOWARD, MAY (Geo. F. Learned, mgr.): Buffalo, N. Y., April 23-28.
IDEALS (Sim Williams, mgr.): Grand Rapids, Mich., April 23-28.
IMPERIALS (Jesse Burns, mgr.): St. Louis, Mo., April 22-28.
INNOCENT MAIDS (E. W. Chipman, mgr.): New York city April 23-May 5.
IRWIN'S SHOW (Fred Irwin, mgr.): Reading, Pa., April 23-28.
JERSEY LILLIES (Geo. F. Hopper, mgr.): St. Louis, Mo., April 23-28.
JOLLY GIRLS (T. E. McCreary, mgr.): New York city April 16-28.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Montreal, Can., April 23-28.
KENTUCKY BELLES (Robert Gordon, mgr.): Milwaukee, Wis., April 23-28.
KNICKERBOCKERS (Louis Roble, mgr.): Albany, N. Y., April 23-28.
LONDON GAIETY GIRLS: Jersey City, N. J., April 23-28.
MAJESTICS (Fred Irwin, mgr.): New York city April 23-28.
MASQUERADERS (Sam J. Scribner, mgr.): Cleveland, O., April 23-28.
MERRYMAKERS (R. E. Patton, mgr.): Chicago, Ill., April 23-28.
MISS NEW YORK, JR. (Harrie R. Pierce, mgr.): Denver, Col., April 23-28.
MOONLIGHT MAIDS (David Kraus, mgr.): Boston, Mass., April 23-28.
MORNING GLORIES (Sam A. Scribner, mgr.): Philadelphia, Pa., April 23-28.
NEW CENTURY GIRLS (Chas. W. Daniels, mgr.): Portland, Ore., April 22-28, San Francisco, Cal., 30-May 6.
NEW YORK STARS (M. M. Theis, mgr.): Holyoke, Mass., April 23-28.
PARISIAN BELLES (John Grieves, mgr.): Philadelphia, Pa., April 23-28.
PARISIAN WIDOWS (Rush and Weber, mgrs.): Kansas City, Mo., April 23-28.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Baltimore, Md., April 23-28.
RICE AND BARTON'S: Toledo, O., April 23-28.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Brooklyn, N. Y., April 23-May 5.
THOROUGHBREDS (L. J. Oberwarth, mgr.): Paterson, N. J., April 23-28.
TIGER LILIES (Isay Grodz, mgr.): Brooklyn, N. Y., April 23-28.
TRANSATLANTIC BURLESQUERS (E. M. Rosenthal, mgr.): Pittsburgh, Pa., April 23-28.
TROCADEROS (Charles H. Waldron, mgr.): Chicago, Ill., April 22-28.
UTOPIANS (W. V. Jennings, mgr.): New York city April 23-28.
VANITY FAIR (Robert Manchester, mgr.): New York city April 23-28.
WASHINGTON SOCIETY BELLES (Kernan and Watson, mgrs.): Boston, Mass., April 23-28.
WATSON'S BURLESQUERS: Washington, D. C., April 22-28, Baltimore, Md., 30-May 5.
WINE, WOMAN AND SONG (M. M. Theis, mgr.): Springfield, Mass., April 23-25, Holyoke 26-28.
WORLD BEATERS (J. Herbert Mack, mgr.): Troy, N. Y., April 23-28.
YANKEE DOODLE GIRLS (Louis Harris, mgr.): Cincinnati, O., April 23-28.

CIRCUSES.

BARNUM AND BAIL

THE SAN FRANCISCO CATASTROPHE.

Theatres Wiped Out and Actors in Danger—All Companies Reported Safe.

New York theatrical experts, familiar with San Francisco theatres and current attractions, seem to be agreed that $2,000,000 is a moderate estimate of the loss sustained by owners of playhouses and managers of companies. As far as can be ascertained at present, most members of the theatrical and operatic companies were fortunate enough to escape serious injury or death. If there be any consolation in the reflection that the disaster might have been infinitely worse, it is well to be thankful that the earthquake occurred early on the morning of Wednesday, April 18; had the shock taken place in the evening, with crowded theatres and performances in full blast, innumerable casualties must have been the inevitable result. The theatres of San Francisco have practically been obliterated and amusement enterprises of any magnitude must remain at a standstill for some months to come. How long a time must elapse before coast tours will again become popular among Eastern managers it would be useless to conjecture. There certainly is no other Pacific center sufficiently large to warrant transcontinental expeditions by the more elaborate and expensive enterprises. The theatrical situation of the future depends entirely on the nature and vigor of the reconstruction movement, for the furtherance of which funds are already being accumulated.

The principal theatres destroyed by the earthquake and the subsequent devastating fire were the Grand Opera House, the Alcazar, the Central, the Alhambra, the Columbia, the California, Majestic Theatre, Tivoli Opera House and the Orpheum. A number of minor 10-cent houses and museums were also burned in the general conflagration.

The Grand Opera House was operated by a corporation and managed by S. L. Ackerman, being the great local house of opera and high-class music. Its stage, 100 by 120 feet, was the largest on the other side of the Rockies, and it had a seating capacity of nearly 2,400. The Grand Opera House was first opened in 1876 as Wade's Opera House. The building stood on the north side of Mission Street, between Third and Fourth Streets, not far from Market Street.

The Alcazar was the chief center of the Belasco and Mayer management. For the last ten years it has been the home of one of the most excellent stock companies in the country and the training school of many talented artists. E. D. Price, general manager of the house, is now in New York. The Central Theatre, owned by Belasco and Mayer, with a company under the direction of H. W. Bishop, had a seating capacity of 1,928 and pursued a combination policy of drama and vaudeville. The Alhambra, at the corner of Eddy and Jones Streets, owned by this same firm, was a melodrama house devoted to sensational productions at popular prices.

The California Theatre belonged to the Empire circuit of burlesque houses. It was situated on Bush Street, and Charles P. Hall was the proprietor. Prices ranged from 15 to 75 cents. The Columbia was controlled by Gottlob, Marx and company, being generally known as the "Syndicate" house, because there the Trust was accustomed to play its important attractions. The auditorium had a seating capacity of 1,624. The Majestic Theatre was leased and managed by H. W. Bishop, but had recently been acquired by the Shubert interests as one of the regular Independent playhouses. Prices under the Bishop management ranged from 25 to 75 cents. Productions were made by an established stock company. The Tivoli Opera House, managed by W. H. Leahy, supported a stock musical company of about eighty persons, capable of adequately presenting operas and musical comedies. The Orpheum was the largest and most handsome of the San Franciscan vaudeville houses, belonging to the chain of theatres from which it took its name. The Orpheum, which presented the best variety performances in the West, could seat 2,500 people, a hundred more than the Grand Opera House. It was situated on the south side of O'Farrell Street, between Powell and Stockton Streets.

The members of the Metropolitan Opera company all escaped without injury, to the unspeakable relief of Herr Conried and the host of their friends, relatives and devotees in the East. The company started back for New York on Friday, April 20. Though even the chorus is supposed to have escaped uninjured, the financial loss has been tremendous both to individuals and to the management. The scenery and paraphernalia of the company was a total loss; most of the singers are too happy at having escaped with their lives to bewail the loss of valuable costumes and other personal effects. Several violins, worth some $12,000, are reported to have been rescued by Nahan Franko at the last moment. The Western tour of the Conried Opera company had not been a financial success up to the time of the opening in San Francisco. There the performances of Monday and Tuesday had created a sensation and more than $120,000 had been amassed from the advance sale of seats. This money can scarcely be retained, since the performances will never be given.

The principal members of the stock company at the Alcazar were Charles Waldron, Edith Evelyn, George Osbourne, Adele Belgrade, and Juliet Crosby. The Babes in Toyland company, the attraction at the Columbia at the time of the catastrophe, included Max Hirschfield, Irving Christian, Ignacio Martinetti, Albertino Benson, Catherine Bell, Gene Limeska, Gus Pixley, Katherine Murray, Carrie Ratcliffe, and Ben Stern among the principals. A telegram has been received which implies that this company is safe, though the theatrical paraphernalia is a total loss. With Walter Perkins in the stock company performing Who Goes There at the Majestic were Frank Underwood, Miss Gardner, L. R. Stockwell, Donald Bowles, and Frank McVickers. The leading members of the Tivoli company were Teddy Webb, Cecelia Rhodes, Cora Tracy, George Kunkel, Gilbert Gregory, Bert Bradley, Bessie Tannehill, and Arthur Cunningham. At the Orpheum were the Agoust Family, Armstrong and Holley, Goleman's dogs, Paul Kleist, Charles Sweet, Letty Motering, Jimmy Wall, and Artie Hall. Among the vaudeville performers appearing between the acts of the melodrama at the Central were McCloud and Melville, Tom Mack, the Regina Male Quartette, and Bertha Blanchard. Word has been received that the members of the Western Lion and the Mouse company, which closed at the Columbia on Saturday, is keeping all its dates in the other Californian cities. The Willie Collier company, which was in San Francisco waiting to embark for Australia, has been reported intact and uninjured. Among the actors in the Alhambra company were Hershall Mayhall, James Corrigan, and Bertha Creighton. The Cherry Blossom burlesque company, which was the attraction at the California, is reported to have made good its escape, minus all worldly baggage.

The following lists are printed to complete a record of the well-known professional persons present in San Francisco at the time of the earthquake: The Metropolitan Opera company, exclusive of the chorus, which numbers about one hundred, included the following: Sopranos, Bessie Abbott, Bella Alten, Emma Eames, Paila Ralph, Marie Rappold, Marcella Sembrich and Marion Weed; mezzo-sopranos and contraltos, Olive Fremstad, Louise Homer, Josephine Jacoby Helen Mapleson, Florence Mulford, Johanna Poehlmann and Edyth Walker; tenors, Jacques Bars, Alois Burgstaller, Enrico Caruso, Andreas Dippel, Giovanni Paroli and Albert Reiss; barytones, Bernard Bégué, Giuseppe Campanari, Eugène Dufriche, Antonio Franko, Otto Goritz, Adolph Muhlmann, Taurino Parvis, Antonio Scotti and Anton Von Rooy; bassos, Robert Blass, Marcel Journet, Pol Plançon and Arcangelo Rossi; technical director, Eugène Castelbert; stage director, Eugène Dufriche; conductors, Nahan Franko, Alfred Hertz and Arturo Vigno; chorus master, Pietro Nepoti; ballet master, Luigi Albertieri; première danseuse, Bianca Froelich; master of transportation, Frank de Fontanet; librarian, Leonard Mapleson. Charles Henry Meltzer, press representative, was also in the city. Goerlitz was in charge of the company.

The principal members of Collier's company were George Nash, Charles Jackson, Mabel Taliaferro, Grace Hadyell, Helen Collier, Charles Poor, Wallace McCutcheon, John Barrymore, S. T. King, Thomas Garrick, John Dean, Thomas Martin, J. G. Saville, Grant Stewart, Mrs. Stewart and her child. Frederic Shipman, who, with his wife, was booked to sail for Australia in the same boat as the Collier company, making the trip in behalf of Marie Narelle, has sent word to New York of his safety.

News of the disaster caused indescribable consternation among the New York performers and managers with relatives and friends in the stricken city. Florence Roberts, now appearing in The Strength of the Weak, has been among the greatest sufferers, for the destruction of San Francisco meant the loss of her entire property, as well as imminent danger for her family. Blanche Bates is in precisely the same predicament, for she had invested practically her entire fortune there in real estate. Much sympathy was expressed for E. D. Price, of the Alcazar, who was in New York with his wife, unable to obtain any word of his three children in San Francisco. David Belasco and David Warfield are both from the Coast, and still have family ties in San Francisco. Among the other theatrical people with relatives in the far Western metropolis are Joseph Francour, George Marion, Tully Marshall, Sam Mayers, Louis Morgenstein, James J. Corbett, William A. Brady, Benn Lee, Joseph R. Grismer, Esther Tittell, Hugh Ford and Walter Clifford, the playwright.

Madame Jacobi and Olive Tremstat, of the Metropolitan Opera company, arrived in New York yesterday afternoon, the rest of the company, who started with them, having left the party at cities along the road. Marion Weed stopped at Rochester with friends.

BENEFITS FOR 'FRISCO.

Splendid Response from Theatrical People—Entertainments Everywhere.

Benefits for the San Francisco sufferers have been arranged by nearly every theatre manager in the country, and for the next two weeks all the energies of actors will be devoted to increasing the sum raised for those made homeless by earthquake and fire. Before the extent of the catastrophe was even imagined plans were under way and money being sent to those in charge of relief funds. James K. Hackett donated one-half the receipts of last Wednesday night's performance of Mr. Hopkinson at Fields' Theatre, being among the first to offer aid. On Thursday night the entire receipts of What the Butler Saw, at the Garrick, were given by W. H. Reynolds. The entire gross receipts of Peter Pan, at the Empire on Friday night, which marked the 200th performance of the play, were donated by Charles Frohman. The amount was $2,157.50, to which should be added $1,000 from Maude Adams personally and $250 cabled by James M. Barrie, author of the play.

Two big benefits were given at the Hippodrome on Saturday. The house was donated by the directors and the performers gave their services. The sum realized from tickets and contributions was $31,507.58. Yesterday the receipts of Barnum and Bailey's circus were all turned over to the fund. This was the opening day of the circus in Brooklyn, and the tents were crowded afternoon and night. Two other benefits that have already been given in New York are the total receipts of Mrs. Temple's Telegram at the Madison Square last night. W. N. Lawrence has arranged to give the receipts of the performances at the Madison Square to-night and to-morrow afternoon and night also. The total receipts of The Lion and the Mouse, at the Lyceum, last night were donated by Daniel Frohman and Henry B. Harris.

A monster benefit will be held at the Casino Theatre on Sunday, April 29, for which an unusual bill is being prepared. Mrs. Fiske and the Manhattan company will appear, probably in one act of Becky Sharp; Henry Woodruff will be seen in one act of Brown of Harvard, Arnold Daly in The Man of Destiny, Margaret Anglin in a one-act play, De Wolf Hopper and the Elysium Girls from Happyland, Fenton and Ross, Joseph Coyne and the Bootblack Girls from The Social Whirl, and several other features. The law regarding costumes and scenery at Sunday performances will be waived for the benefit. The Theatre Managers' Association is arranging an entertainment to be held at the Metropolitan Opera House on May 4, to begin at 10 A.M. and last until midnight. It is planned to sell 25,000 seats at $1 each. Circus, vaudeville, drama and opera will be presented in the order named, and the orchestra will be the largest ever assembled in New York, the Musical Union having given its members permission to work for nothing. Among the other benefits already announced for New York are the following: Total receipts from Twiddle Twaddle and The Squaw Man's Girl of the Golden West at Weber's Music Hall this (Tuesday) afternoon; total receipts of Hurtig and Seamon's Music Hall this afternoon; total receipts of night performances at the Orpheum Theatre, Brooklyn, Thursday night; total receipts of Victor Herbert's concert at the Hippodrome Sunday, April 29; total receipts of special performance at Academy of Music, arranged by Daniel Frohman and Tony Pastor especially for theatrical people, on April 29; total receipts at Weber's Music Hall matinee, May 1; total receipts matinee of The Girl of the Golden West, at the Belasco, May 1; total receipts of The Music Master, Bijou, May 3; total receipts Bijou Theatre, Brooklyn, April 29; one-half receipts Ted Marks' annual benefit, American Theatre, April 29; total receipts of Hyde and Behman's, the Grand Opera House, the Folly, the Star, and the Gaiety, Brooklyn, this afternoon; receipts of special performance at Miner's Eighth Avenue Theatre, April 29; entire receipts of special performance at the Family Theatre, Brooklyn, April 26; receipts of Arms and the Man at the Lyric Theatre to-morrow afternoon; total receipts from Luna Park, Coney Island, April 29; a special performance at the Berkeley Lyceum on May 10, and others not yet announced. Some of those already planned may have been inadvertently omitted from this list, for it is almost impossible to keep track of the hundreds of entertainments arranged for.

Theatrical people are making efforts in other directions. Barnum and Bailey sent out 100 of their wagons Saturday to collect contributions of food and clothing, and a trainload was gathered by Sunday. Lewis E. E. Cooke, general agent of the shows, left yesterday for San Francisco. Along the way he will arrange for other carloads of supplies to be attached to the relief train. Joe Weber and the members of his company opened a bazaar in a vacant store under the Gilsey House yesterday morning and will continue it during the week. The English actors in America have started a fund to be turned over to the Red Cross Society. Ticket speculators in New York raised $175 for the general relief fund Saturday. George M. Cohan sold newspapers on the streets last Friday and Saturday and gained about $2,000. Dorothy Neville and Mrs. Max Figman are soliciting aid for a bazaar to be held in Carnegie Hall. Nella Bergen and Grace Van Studdiford are arranging a programme to be offered at Lyric Hall at a date to be decided later. Mrs. Louise Allen Collier and Ricca Allen have made a general appeal for clothing, which may be sent to Miss Allen at 1690 Broadway. Henry Clay Barnabee has written to the committee in charge of the testimonial to be given him and Mrs. W. H. McDonald, asking that the money be devoted to the San Francisco fund. The committee will comply with his request, and postpone the testimonial until Fall. The benefit which was to have been given at the Hudson Theatre on May 4 for the building fund of the Actors' Society will be turned into a benefit for the theatrical people in San Francisco. Theatrical printing establishments are donating all the printing necessary to advertise the benefits, and their workmen, when permitted by the unions, are volunteering their services. An automobile firm has offered free automobiles for the use of actors playing in more than one benefit on the same days. A meeting of Californians was held at the Casino Theatre Saturday afternoon, at which Margaret Anglin, Blanche Bates, Mrs. Bates, Mrs. Thomas Vivian, Mrs. Thomas Whiffen and Mrs. William Collier were appointed a committee to collect clothing and other necessities. A collection taken up between the acts of Zira Saturday amounted to nearly $350. Melville Ellis sold copies of his songs in the lobby of the Victoria Theatre Saturday and raised about $200. George C. Tyler, of Liebler and Company, has telegraphed from Italy directing that every possible resource possessed by the firm be placed at the disposal of those in charge of benefits. Doris Hardy has organised a corps of flower girls to sell flowers in the financial districts this week. Gus Edwards's Telegraph Boys, who have been appearing in local vaudeville houses, sang at various restaurants Saturday night and Sunday and raised several hundred dollars.

In other cities equally big plans are being made and carried out. In Chicago a performance will be given in a tent on the lake front on April 26. Sarah Bernhardt, Julia Marlowe, E. H. Sothern, E. S. Willard, Robert Lorain, members of the companies playing Mrs. Wiggs of the Cabbage Patch, The Three Graces, Before and After, Mexicana, The College Widow, and members of local stock companies will have part in the programme. E. S. Willard gave a performance of The Middleman on Sunday at the Colonial. At St. Louis the benefit will be given at the Olympic on April 26, and all the theatres there will be represented in the bill. At Washington a benefit was given Sunday night at the National Theatre; the receipts of Chase's Theatre this afternoon will be donated; a special performance of Julie Bonbon with added features will be given at the Belasco Wednesday afternoon, and arrangements have been made for benefits at the Columbia, Majestic, Academy of Music and the Lyceum. A special performance of The Walls of Jericho was given at the Tremont Theatre, Boston, Sunday. Other benefits in Boston were arranged at the Hollis Sunday and at the Boston Tuesday, at which latter Bertha Kalich, Fay Templeton, The Ham Tree company and others are to appear. Plans for other benefits are under way. At Philadelphia an entertainment will be held at the Academy of Music on April 27 under the auspices of the theatre managers and newspaper men of the city. Charles E. Ford, of Ford's Grand Opera House, Baltimore, arranged a benefit last Friday at which a large sum was taken in. The Vaughan Glaser Stock company gave a special performance at Cleveland on Sunday night that netted $967.25. All the companies under Jules Murray's management will give benefit performances, as follows: Madame Modjeska and company, matinee and night, April 28; Lewis Morrison's Faust company, April 25 and 26; The Mummy and the Humming Bird, matinee and night, April 23; Pani Gilmore in Captain Debonnaire, matinee and night, April 28; Creston Clarke in Monsieur Beaucaire, April 29 and 30. The entire receipts of The Plainsman at Philadelphia last night were given by the Converse-Peters company. Colonel G. Bordeverry has sent a check for the fund. In Kansas City a night has been set aside for every company in the city to unite in a benefit performance. At Buffalo benefits will be given at the Teck Theatre to-night; at Shea's Theatre, Monday night; the Lyceum Theatre on May 2. A special performance of Sis Hopkins was given at Albany last night. Vogel's Minstrels will give ten per cent. of the receipts of the performance at Dayton, O. Richard Mansfield is planning for a benefit to be held in New York to rebuild and re-establish the Bohemian Club in San Francisco. More than $2,000 were raised at the Coney Island concert halls Sunday. A benefit will be given at the New Haven Theatre Monday night. Wright Huntington's company gave a benefit performance at Fall River Sunday night. Pittsburgh managers have arranged a joint benefit to be held Friday afternoon at the Nixon. Keith's in Cleveland raised $800 Sunday night. George Fuller Golden is arranging for a benefit at Saranac Lake Wednesday night. A special performance has been arranged for the Duke of York Theatre, London, to take place on April 28.

REFLECTIONS.

Charles Wilson, stage-manager of the Alhambra Music Hall, London, has been engaged by Oscar Hammerstein as stage-manager of his New York enterprises.

Arguments were heard last week before the United States Court of Appeals in the $100,000 suit for damages brought by Klaw and Erlanger against Life Publishing Company on the appeal taken by the plaintiff from the decision in favor of the publishing company rendered in the lower court.

Virginia Thornton, who recently underwent an operation for appendicitis at St. Agnes' Hospital, Philadelphia, Pa., is recuperating nicely at Maplehurst, near Norristown, Pa.

Frank R. Dare, of the Roberts Theatre company, and Erna Stech, soubrette of the same company, were married at Spokane, Wash., on April 17, and will shortly return East.

The initial production of The Stolen Story, the dramatization of Jesse L. Williams' novel, will be made at the Providence Opera House on Monday, April 30. James Lee Finney is the reporter-hero.

Late in May Raymond Hitchcock is to appear at the Tremont Theatre, Boston, in a new comic opera entitled The Student King, written by Frederic Ranken, Stanislaus Stange, and Reginald De Koven. Mr. Hitchcock has the role of Rudolph, King of Bohemia.

George F. Miller, of the Lured from Home company, was robbed on Friday last, in Baltimore, of a pocketbook containing $35 and a valuable diamond ring.

Beatrice Moreland sails for England on May 8 to play a London engagement; in September she is to return and appear in a Broadway production.

At the dramatic season closes that great Summer amusement, baseball, revives vigorously. Circuses, Summer parks and other open-air enterprises of course draw their multitudes, but baseball surpasses them all in popularity, and one of the regular audiences at the Polo Grounds would serve to gladden the heart of a circus proprietor if distributed through an exhibition week. Baseball is very popular with actors, and from their attendance at the Polo Grounds it would seem that the New York world champions—such through the administration of John T. Brush and the technical direction of Mr. McGraw—are the favorites of the Thespians.

On April 22 the members of J. Frank Burke's stock company in Fall River presented him with a gold mounted umbrella in commemoration of his birthday.

The Rev. Charles A. Skinner, father of Otis Skinner, a Universalist minister, of Cambridge, Mass., died on April 22 at eighty-two years of age.

Judge Kelly, in the Supreme Court, Brooklyn, has ordered the Long Island property of William Collier sold at $14,500, the value appraised by a court representative. One-half the profits of the sale go to Mrs. Collier.

Andrew F. McCollin, a stage-manager, has been awarded a verdict for $1,087.50 against the Richard Carle Amusement Company, for salary he claims due him. He was stage-manager of The Maid and the Mummy and claims that he was engaged for the season.

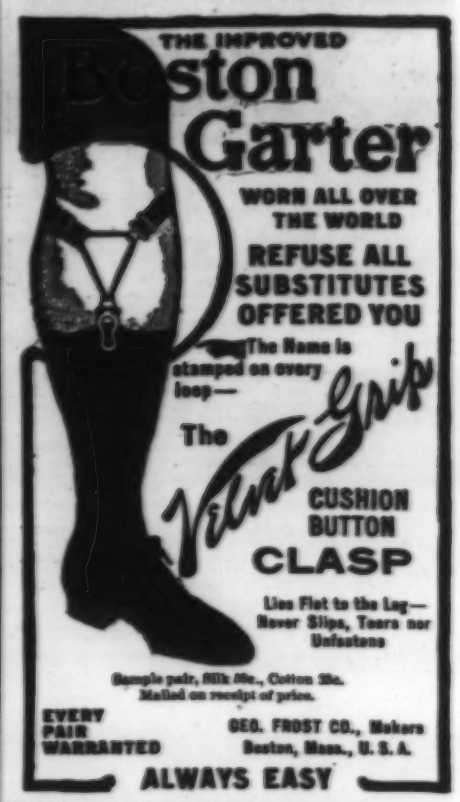
At a meeting of the Central Federated Union held Sunday afternoon it was decided to withdraw from the Theatre of Labor, recently organized. Representatives of unions not affiliated with the Central Federation may continue their support.

Charles Avery, who left The Clansman company at Kansas City owing to the illness of his wife in this city, rejoined the company at St. Paul last week, playing his original role, Governor Shrimp.

The Orpheum circuit has secured a theatre in Oakland and will play there all the acts that were booked for the San Francisco Orpheum.

A PROMISING SUBURB.

As the balmy air of Spring steals gently o'er the Rialto it can be understood why the hearts of many prominent Thespians are inclining to the green fields and dales of the country. One of the real difficulties has been the impossibility of obtaining for moderate prices a section that would have all the attractions of shore and country combined (for your true Thespian loves the water) within really accessible distance of Herald Square and its environments. A number of prominent actors, including such well known stars as Edgar Smith, Clifford Leigh, Charles K. French, William H. Penn, J. H. Decker, Edward J. Connelly, Herbert F. Lloyd, Charles Abbe, George R. Murray, Violet (Nellie) Dale, Robert Rogers, Louis Mackintosh, Emil Hoch, Al. Wilson, Sobel Johnson, Louise Rial, Antoinette Ashton, and George F. Howard, have purchased from the Bankers' Land and Mortgage Corporation, of 887 Manhattan Avenue, Brooklyn, in their delightful colony situated on the high hills skirting the shores of Long Island Sound and Flushing Bay. Over two thousand villa plots were artistically laid out by this corporation a year and a half ago, and no expense was spared in making what was naturally a haven of delight a complete and up-to-date suburb, so that with the miles of macadamized roads, stone sidewalks, water and gas mains, and the thousands of trees skillfully planted by landscape gardeners on this property, together with restrictions, make this an ideal resort. Of this development the Bankers' Corporation report but two hundred building sites remaining. They have been withheld from the market because they were considered the cream of the entire property, commanding, as they do, views of bay and Sound and lying high above the surrounding country. Yielding to importunities the management have wisely decided to place this remaining property in the market for sale without increase in price, and it is believed that it will be eagerly snapped up within a few days.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MATTERS OF FACT.

This present season has been the most successful one E. J. Carpenter has ever had. He opened his At Cripple Creek company Aug. 3 at Waukegan, Ill., and played all the larger cities to the Pacific Coast. The company will finish the season by playing six weeks in Eastern cities, closing in New York June 2.

A country residence at Mystic, Conn., is offered for sale at less than half of its cost by Sammis, 461 Graham Avenue, Brooklyn.

Sol Smith Russell's most popular success, a Poor Relation, is now being offered for repertoire by Darcy and Wolford, 1402 Broadway.

Ben Lodge, the talented comedian, equally at home in comic opera or straight play, is disengaged. He is resting at his home, 5 Fairland Street, Roxbury, Mass.

Louis F. Morrison, playing characters with the Grand Opera House Stock, New Orleans, has not signed for the Summer and next season.

The reminiscences of Joseph Jefferson, by Francis Wilson, which appeared in serial form in "Scribner's Magazine" recently, have just been issued in a neat volume with thirty-two illustrations by Charles Scribner's Sons. The book sells for $2, net.

The Elysium Theatre, at New Orleans, will be sold at auction on May 16 at 12 M., upon the order of the receiver of the property. The theatre was built in 1903, and has a complete scenic equipment.

People in all lines of comic opera work are wanted for a twenty weeks' season in the West by "Farley," Personal, care Great Western Printing Company, St. Louis, Mo.

George Alison, for two seasons leading man of the Bush Temple Theatre Stock, Chicago, has received most flattering attention and mention from the Chicago press. Mr. Alison will complete his engagement in June, and will then be at liberty.

Ethel Brandon, who recently closed with The Title Mart, is now open to offers.

Praise has been given the performances of Violet Barney and Harry Bewley with the stock at the Lyric Theatre, New Orleans, La. They are disengaged for the coming Summer period.

Other People's Money is offered on royalty to responsible persons by the author and owner, Edward Owings Towne, 500 Fifth Avenue, New York.

L. L. Freeman will accept engagement for the Summer as violinist at hotel or theatre. Box 353, Meridian, Miss., is his address.

Died.

BARRE.—Grace Barre, at New York city, on March 30, of pneumonia.

BROOKS.—Silas M. Brooks, at Burlington, Conn., on April 6.

BRUCE.—Flora Jane Bruce, at Bangor, Me., on March 31, aged 17 years.

BUCKMASTER.—Mrs. Mary J. Buckmaster, at Alton, Ill., on April 2.

CHRISSIE.—Edward Chrissie (Billy Barlow), at New York City on March 31. Aged 65 years.

FARNSWORTH.—George Farnsworth, at Detroit, Mich., on March 23, aged 71 years.

FLYNN.—John Flynn, at Oklahoma City, on March 21, aged 31 years.

GARDNER.—William H. Gardner, at New York city, on April 19, of pneumonia, aged 66 years.

GERHARDT.—Louis A. Gerhardt, at Brooklyn, N. Y., on March 23, aged 30 years.

HARRISON.—Mrs. Mary Thomasina Harrison, at Mt. Vernon, N. Y., on March 7. Aged 70 years.

HARTE.—June Harte, at Portland, Ore., on April 6, aged 29 years.

HATTENBACH.—Michael Hattenbach, at Denver, Col., on March 31.

HERRMANN.—Benjamin Herrmann, at Paris, France, aged 79 years.

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RECEIVER'S SALE
Elysium Theatre, New Orleans, La.
Modern House. Complete Scenery and Furnishings. Built in 1903. Redecorated present season. Seats 1367. Standing room about 1000. Will be sold at public auction on premises, May 16th, 1906, at 12 M. ROBERT G. GUERARD, Auctioneer, No. 313 Hibernia Bldg., N. O., La.

TO THE

Actors and Actresses of America

Relief for Our Brothers and Sisters in the San Francisco Disaster

A MASS MEETING

Of all members of our profession in New York and vicinity is to be held at the

GARRICK THEATRE, NEW YORK, ON FRIDAY, APRIL 27TH, AT 2 P. M.

It is the opinion of the committee that it would be a source of pride to the Dramatic Profession at large to do this themselves, as an individual calling, without seeking aid from any one who is not an actor or actress in the immediate pursuit of that calling. The players are the one class of people there who will be totally without occupation. The work of all other peoples will have just begun, so the actor may become a charge on the community. It is for that reason the committee asks every actor and actress in America to co-operate in this cause and contribute their mite. **All checks and contributions to be sent to**

HENRY WOODRUFF, Treasurer, Princess Theatre, New York City.

COMMITTEE:

DAVID WARFIELD	FRANCIS WILSON	HENRY WOODRUFF	RAYMOND HITCHCOCK
T. DANIEL FRAWLEY	ROBERT HILLIARD	DeWOLF HOPPER	FLORENCE ROBERTS
WM. H. CRANE	BLANCHE BATES	NAT C. GOODWIN	PHOEBE DAVIS
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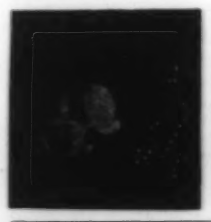

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MISS VIOLET BARNEY as DORA THORNE was very sweet and winsome. She captivated her audience from the start and held it throughout. She does some good emotional work in portions of the play.—The Daily "News," New Orleans, La., April 16th, '06.

The best individual work during the entire play is that of Miss Violet Barney, who appears in the role of the persecuted heroine. In the play Miss Barney has a better opportunity for good work than last week. Miss Barney's work is meritorious throughout and the liberal applause handed her yesterday was well earned. In some instances her work was so far superior to others of the company that it would hardly be fair to draw a comparison here.—The Daily "States," New Orleans, La.

For all the mention the programme made of it one would have thought but little of the "specialties" introduced last night at the opening of the second act of "Dora Thorne," the play of the week at the Lyric. As a matter of fact, the little stunt done by HARRY BEWLEY came very near being the feature of the evening. People, surprised probably by the contrast between the somber play and the light topical songs and dancing of this clever monologuist, gave him something mighty close to an ovation in response.—The "Times-Democrat," New Orleans, April 16th, '06.

HARRY BEWLEY was put on for tramp specialty with the second act opening and acquitted himself of some monologue stuff and songs that got him liberal hands. He has made his hit with the Lyric patrons. He can tell good stories and sing clever songs, and especially parodies.—The Daily "Picayune," New Orleans, La., April 16th, '06.

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TELEGRAPHIC NEWS

CHICAGO.

Sarah Bernhardt's Return—Marlowe and Sothern—Fantana—E. S. Willard.

(*Special to The Mirror.*)

CHICAGO, April 23.

A new theatre is said to be under consideration for the alley corner on Clark adjacent to the Grand Opera House. This has been a favorite site for rumored theatres for many years, and about a dozen of that kind have been built there. The latest report, which says the project is "embryonic," does not carry much weight. Some persons figured the new theatre would turn out to be the talked-of Proctor-Williams International vaudeville house.

Sarah Bernhardt's Camille drew an immense audience at the Auditorium. There was a large audience the opening night to see La Tosca, and the famous French player was received with a great demonstration. Her support was good, but Scotti's Scarpia is still unrivalled.

Madame Bernhardt appeared at the Press Club Monday in fine spirits for the reception in her honor, and, standing in a corner of the lofty and baronial main room hugging a huge bouquet, she shook hands with a stream of men and women for half an hour. W. F. Connor, the brilliant young Trust buster, stood near her, and her personal manager was at her side. She was becomingly gowned in brown, with a brown hat, and among those present were well-known editors, writers and professional people of Chicago. A present and former correspondent of THE MIRROR approached together and showed Madame Bernhardt a few lines she wrote in an autograph album in Boston when she first visited this country twenty years ago. She scanned the lines eagerly and laughed as she acknowledged the authorship.

Tunis Dean, who has been here as Mrs. Carter's personal representative, is making his first visit since he was here with James A. Herne in Sag Harbor.

William Evarts, for several seasons the popular comedian of the Bush Temple stock, is back in Chicago with his family.

For the Actors' Benefit, announced for April 27, at the Auditorium, the programme includes Mr. Sothern and Miss Marlowe, Robert Loraine and parts of Before and After, The College Widow, The Umpire, Mrs. Wiggs of the Cabbage Patch, The Three Graces, Buster Brown and vaudeville headliners of the week. If the date is adhered to the Actors' Benefit will be the day after the tent benefit for San Francisco, and one week after the Fred Power benefit at the Colonial.

The new Mindel Theatre at Milwaukee and Ohio streets is to open May 1 with May Hosmer and other members of the present Avenue stock transferred to the new house. Sam Bransky, also from the Avenue, will be in charge of the Mindel, although his brother, Joseph, of McVicker's, will be the manager. The capacity will be 800 and the prices 10, 20 and 30.

Bobby Gaylor will leave for New York May 1 to arrange for the production of his new sketch of the Irishman and the Hebrew, entitled Konly, Kohn and Ko.

Business Manager George Warren, of McVickers, went northward toward the Twin Cities early last week to be gone a week. He left the house in good hands, Manager Sol Litt having returned from his Southern and Eastern trip.

Manager Mort Singer, of the La Salle, will leave April 28 on a flying trip to New York to protect the copyrighted title of A Square Deal. He will be gone a week.

Gus Hill was in town recently dropping hints about new theatres.

Marie Nelson, the leading woman of the People's stock, has been re-engaged for next season, which is not surprising considering her steady increase in excellence and popularity. Camille D'Arcy, who has found equal favor in spite of unkind "heavies," also has been re-engaged.

The Thursday matinee in honor of Sarah Bernhardt at the Grand Opera House attracted a fashionable crowd, including many players. The bill was Adrea by Mrs. Carter and company. The Bernhardt box was beautifully decorated with flowers and American and French flags and drapery. Perceiving that many persons were trying hard to see her behind her big armful of flowers, Madame Bernhardt lowered the flowers and smiled out at the people. They applauded and she stood and bowed.

Julia Marlowe, in the Italian peasant costume of Katherine, the shrew, at the Illinois, is the sweetest creature on the stage with the possible exception of Viola Allen. She is the cutest shrew that ever shied a shoe. When she has a recurrence of anger women in the audience murmur, "My, she still has her temper."

Fantana had no sooner returned to the Garrick than people were heard humming its popular airs on the trolley cars. Jeff De Angelis keeps up the fun as usual with his Hawkins hits, and Toby Claude is the same graceful and pretty little favorite. Julia Sanderson is the handsomest Fantana yet, and probably the liveliest. William Blaisdell's French waiter has sufficient go and strength to add perceptibly to the success of the performance. Frank Rushworth pleases as usual. The chorus is handsome and the staging as elaborate as ever.

The engagement of E. S. Willard at the Colonial is an artistic and popular success. There was a large and happy audience Wednesday night when The Professor's Love Story was the bill, and as usual the rare combination of Barrie and Willard proved irresistible. The story was beautifully acted and staged.

Mrs. Wiggs is prospering at McVicker's with Madge Carr Cook, Helen Lowell, and Oscar Eagle in their old parts, which, it seems probable, nobody else will ever do as well. Anna Fields, May McManus, the pretty Asia, and George Meech, are also in the company.

Over Niagara Falls never pleased crowds any better than at the People's by the stock company last week. Ed Rowland, one of the owners of the theatre and the play, had himself cast for Frost the reporter, and made it by all odds the comedy hit, though Frank Weed as the divinity student, Frank Beal as the ringmaster, and Ed Settle as the colored servant added large contributions to the funmaking. Edward B. Haas played the straight part of Bartlett with his usual good judgment and popular effect, being especially happy in the several neat romantic scenes with Mildred, very brightly and agreeably played by Marie Nelson. Walter Fred Jones created much respect for the red man with his strong impersonation of Starlight. Camille D'Arcy fulfilled all the requirements of Madeline finely and easily as usual. The play was very cleverly staged, the Niagara Falls scenes, especially that below the Falls, getting numerous curtains at every performance. The house was crowded all the week.

Heidelberg, revived at the Bush Temple last week, renewed its immediate success of last season and delighted crowded houses all week. George Alison makes a capital German prince. Adelaide Keim was a charming Kathie, girlish and shy, mischievous, pretty and as natural as life. James W. Castle as the innkeeper made a complete and accurate character of it. Ed McGillan and Milford Giffen as Kurt and the count acquitted themselves unusually well. Morris McHugh repeated his fine old professor with the glamor of happy days at Heidelberg still about him. The student chorus and other details were supplied with Stage Director Castle's usual thoroughness and taste.

Manager Charles Marvin entertained his numerous and loyal patrons at the Marlowe last week with a thoroughly good production of The Dairy Farm. As in the case of The Starbucks, the character resources of his company were noticeable. Willis Hall's otherwise good, strong Nathan Newkirk was marred somewhat by certain habits of enunciation and voice. Louise Carter was well cast as Lucy and played it brightly and naturally. Laurence Lee as the miser, Louis Wainwright as the runaway slave, Thomas Swift with an unusually definite and spontaneous performance of Joel, Francis Pierlot as Jehu, Fred Julian as the Squire, and Mrs. Julian as Sarah made the strong character parts stand out. The play was exceptionally well staged and furnished one of the most enjoyable and successful weeks of the season at this bright and cozy family theatre.

Manager Sam Bransky, of the Avenue, says the theatre will close for the season on May 12. Rumors of a new theatre building are revived.

Recent engagements through Bennett's include Mrs. Lettie Allen Montague, with Adelaide Thurston; Raymond Whittaker, in a stock at Los Angeles, Cal.; Orin T. Burke, with Johns, Combs and Dutton Camille company; A. T. Frisby, with Hooligan in New York; Norma Stanleigh, with Lyman Brothers; Gladys Lovett, with Winninger Brothers; James London, with North Brothers; Hattie Bernard Chase, David Livingston, D. V. Murdock, and Blanche Alexander, with the Broadway Theatre Stock, East St. Louis; George A. Wood, with The Little Outcast company; Percy Herbert, with the Kerry Gow; Ted Brackett, Charles Canton, and Leon Le Chartiers, with the Bush Temple of Music Stock.

May Hosmer had a pleasing role as Annie Hughes in A Brother's Honor at the Avenue last week, and played with sufficient sympathy and sincerity. Francis Boggs was good as Tom Hughes, Willard Mack as Hilton, Francis Joyner as Dad, and Clara Dalton as Hattie. The company includes Lee Beggs, Albert West, and Alice Lovelace.

Breaking the record in getting a show ready, Rowland and Clifford, with only one day's notice, began organizing a Dora Thorne company Thursday and by Saturday night it was ready, with new scenery, and off to open at Havlin's St. Louis Sunday. The general offices in the Grand Opera House were warlike early and late, with Generalissimo Harry Earl prominent on the firing line. It happened that enough players were in town who had played Dora Thorne to supply an entirely experienced company, and the resources of Rowland and Clifford's People's Theatre were drawn on for the scenery in a rush. Stair and Havlin wired there was some open time in several cities and all of the Rowland and Clifford attractions on the road were unavailable. The Dora Thorne company will play St. Louis, Chicago at the Academy, Milwaukee at the Bijou, and possibly other week stands. The company includes Donna Sol as Dora Thorne, Edward Clark, William Grew, Alice Sherman, Ed Rowland, Jr., and Harry J. Bryan as manager.

On account of the 'Frisco disaster Man and Superman may stay longer and The Heir to the Hoorah engagement give way.

Bills this week: Grand, Before and After; Chicago Opera House, Three Graces; Studebaker, College Widow; Illinois, Marlowe and Sothern; Garrick, Mexicana; Colonial, E. S. Willard; Powers', Man and Superman; McVicker's, Mrs. Wiggs; Great Northern, Buster Brown; La Salle, Umpire; Bush Temple, Octoroon; People's, Lord Chumley; Marlowe, Holy City; Alhambra, Factory Girl; Academy, Eye-Witness; Bijou, Flaming Arrow; Columbus, Governor's Pardon; Criterion, Russell Brothers; Avenue, Forty-niners.

OTIS COLBURN.

BOSTON.

Bertha Kalich at the Tremont—Cousin Louisa—The Earl and the Girl—Notes.

(*Special to The Mirror.*)

BOSTON, April 23.

Bertha Kalich drew all the critics in town to the Tremont to-night, for her coming was easily the most important event of the dramatic week in Boston. Much had been heard in advance concerning her, and consequently there was a lively interest in welcoming her to the local stage. An added incentive was the first presentation in Boston of Monna Vanna, and the coming of either star or play would have been quite sufficient to pack the theatre. She was splendidly received from the very start, and long before the performance was over it was very evident that Madame Kalich would take a rank among Boston favorites. Her emotional force and her intellectual powers establish her as a wonderful actress, and she plays the Maeterlinck drama with extreme brilliancy. A thoroughly strong company is seen in her support, the leading member being Henry B. Stanford, who fully duplicated the strong impression which he created when he was here with Sir Henry Irving. Monna Vanna will be given only a week and will be followed by Therese Raquin.

Cousin Louisa was presented at the Park tonight by a company specially organized by Daniel Frohman and Joseph Brooks, and was so well received that it looks as if it would run out the season.

It was a great night for Howell Hansel at the Castle Square, and his own personal popularity brought back to that playhouse many of the regular subscribers who had been absent all the year. It was the biggest advance sale of the year for the presentation of Soldiers of Fortune, and there was unbounded enthusiasm throughout the performance. There have not been such demonstrations at this house for a long time as those which prevailed to-night in honor of the return of Mr. Hansel. He was thoroughly effective in Mr. Edeson's old character and the stock company gave good support.

Popular prices are now in vogue at the Empire for the Summer season of the new stock company, and there was a large attendance to-night to see the production of Under the Red Robe, which was given with Minnie Seligman in the character of Renee and William Bramwell in the part which William Faversham originally gave here. Harold Hartsell appeared to special advantage as Richelieu, and Sumner Gard, who has become a favorite here, was the Captain Lovelle. The production was especially effective.

The Ham Tree is in its second week at the Hollis. The performance on April 30 will be given as a complimentary benefit to Vincent T. Fetherston and Frederick Howard, the popular young men in the box-office.

This is the last week of the engagement of Fay Templeton in Forty-five Minutes from Broadway.

Kellar's engagements at the Globe are annual events of special interest there, and he mystified a large audience with his new illusions to-night. Paul Valadon shared in the honors.

The Smart Set opened to the Grand Opera House with a large audience. There will be a prize cake walk with amateurs later in the week.

For Home and Honor is the new melodrama for the stock company at the Bowdoin Square. Charlotte Hunt was back to appear as leading lady, and Charles Miller and Annette Marshall had strong characters.

Andrew Mack and The Way to Kenmare is in the second and last week of its engagement at the Boston to-day. The audiences have been good, although not quite of the same size that this star has drawn on some of his previous visits to this city. Great preparations are being made for the coming of the New York Hippodrome show, which is to follow.

The Earl and the Girl is in its last week at the Majestic, and the popularity continues unquestioned. Elsie Moore, who was a stranger to Boston at the opening of the engagement, has been especially well received and is now a decided local favorite. Eddie Foy is as amusing as ever, and Amelia Summerville repeats her hit as the strong woman.

Burr McIntosh will give matinee lectures on his trip to the Philippines on two afternoons of the week at the Majestic.

The Pi Eta boys from Harvard came to town last week and gave a special matinee of The Girl and the Chauffeur at the Tremont. It is by all odds the best college comic opera that has been given here in a long time, and it would not take much to make it worth a professional production.

Mary Young is ill, so that she has been unable to appear in Soldiers of Fortune at the Castle Square this week.

Eva G. Sprague, who has been a member of the Empire Stock company, has signed with the Lighthouse Robbery for the remainder of the season.

Charles Mackay has returned from a well earned vacation and is now in perfect health again.

Mabel Dixey's Boston friends gave her a specially cordial welcome at the Globe last week. About twenty of her closest school girl companions gave a special luncheon in her honor one afternoon at Parker's and then the whole party went to the Horse Show.

John Craig, who has just closed his season with the stock company at the Empire, may find it necessary to go to San Francisco to look out for the real estate interests which he made there during the time when he was leading man at the Alcazar.

The performance of Cousin Louisa at the Park to-night was given as a complimentary benefit to William D. Andreas, the business manager of the house.

Henry W. Savage will try his new play, The Stolen Story, at Providence for a week before bringing it to Boston for its engagement at the Tremont.

Bertha Kalich will close her first tour as an English-speaking actress with the fortnight in this city.

Louise Marcelli has been engaged as a permanent member of the stock company at the Castle Square for the remainder of the season.

Quincy Kilby, who was for so long the treasurer at the Boston, has had a hearty welcome back to this city this week as business manager with Bertha Kalich for Harrison Grey Fiske.

JAY BENTON.

PHILADELPHIA.

The Man on the Box—Production of Rosalie—Nordland—Gallops—Ellis Jeffreys.

(*Special to The Mirror.*)

PHILADELPHIA, April 23.

Willard Spenser's new opera, Rosalie, received its first representation on any stage this evening at the Chestnut Street Theatre and made a genuine success. The scenes are laid in Manchuria during the Russo-Japanese war, with the Red Cross as a prominent feature. A waltz song, "Farewell, Love"; topical song, "Dear Old Philadelphia"; "A Message from the Sea," and "Lovers' Quarrels," all were received with much favor. The cast includes Clara Maentz, Louise Burpee, Mignonne Palmer, Marguerite Zimmerman, Helen Byron, Alice Eis, Edythe Gibbon, Lulu Everett, Albert Parr, Harry Dixon, Clarence Wilbur, William Laverty, Henry Norman, Robert Broderick, William Pullman, Clinton Clay, Cecil Summers, and a chorus of sixty clever people. It is on for a run with good prospects for six or eight weeks.

The Man on the Box, with Henry E. Dixey and an exceedingly clever cast, is in favor at the New Lyric Theatre, this being its second and final week. The star has never appeared to better advantage. Cyril Scott in The Prince Chap follows on April 30.

Lew Fields and his company of fun-makers in It Happened in Nordland inaugurated a two weeks' return engagement this evening at the Chestnut Street Opera House. With this engagement Lew Fields retires from the cast.

Gallops, with Charles Richman, is at the Broad Street Theatre. It did not come up to expectations and failed to attract public attention. This is its final week here. Orrin Johnson in The Plainsman comes on April 30.

Ellis Jeffreys, the English actress, in The Fascinating Mr. Vanderveldt closes her theatrical season in this country on April 28. Miss Jeffreys expects to return the coming season with a new play. Anna Eva Fay, with vaudeville attractions added, opens here on April 30.

The Clansman, with the complete New York production, opened at the Walnut Street Theatre to-night for an indefinite stay. It is full of sensations and well defined characters. It may prove a good "benefit" card.

This is the fourth and last week of A Yankee Circus on Mars at the Grand Opera House. The regular dramatic season follows with Billy Van in The Errand Boy on April 30; Nat M. Wills on May 7, and Buster Brown on May 14.

Simple Simon Simple opened to-night (return date) at the Park Theatre for a two weeks' stay, with new musical numbers and renovated costumes. Checkers is underlined for May 7.

The Millionaire Detective, with Howard Hall and the same company seen in this city earlier in the season, is a good card at the Girard Avenue Theatre. Van Kinnie in A Man of Mystery follows on April 30.

For a Human Life, with Nellie Callahan, is at the National Theatre this week, and her popularity with former stock company associations adds to the patronage. Lured from Home comes on April 30.

Thomas E Shea in repertoire is the attraction at the People's Theatre. Napoleon, The Bells, Richelieu, and Pledge of Honor are the favorites. The Night Before Christmas follows on April 30.

Hart's Kensington Theatre presents Escaped from Sing Sing, a melodrama of ye olden times, but, nevertheless, attractive to uptown patrons. Northern Lights shine forth on April 30.

Blaney's Arch Street Theatre gives us Old Isaacs from the Bowery, with Harry First, the young Hebrew delineator, in title-role. Marching Through Georgia commences on April 30.

Forepaugh's Theatre Stock company appears in Joseph Arthur's pastoral melodrama, Lost River; its first production in stock.

Davey and Speck's stock company at the Standard Theatre is giving a splendid representation of The Great White Diamond, a story of the South Africa diamond fields. She Dared Do Right on April 30.

Dumont's Minstrels at the Eleventh Street Opera House have two new skits, Mysterious Mr. Raffles and No More Divorces. The entire programme is up to date.

Carl Hagenbeck's New Circus, giving a monster show in three rings, with many novelties, opened to-day on Parkside Avenue. Everything is on a very liberal scale, with prospects of large returns.

Ellen Beach Yaw, the American soprano, will appear in concert at the Academy of Music on April 27.

S. FERNBERGER.

BALTIMORE.

Jefferson—Percy Haswell—Prince of India—Billy B. Van—Paint and Powder Club.

(*Special to The Mirror.*)

BALTIMORE, April 23.

Thomas Jefferson is the attraction at Ford's Grand Opera House, where he appears in Rip Van Winkle. The portrayal of the character from first to last was very satisfactory. Mr. Jefferson is supported by an excellent company and the play is charmingly staged. Next week we will have 'Way Down East.

The spectacle, The Prince of India, enters upon its second week at the Academy. As a scenic display it is very creditable. At the close of the week it will give place to His Honor the Mayor.

Percy Haswell renews her acquaintance with old friends at Albaugh's, where she appears in what is termed a fantastic play. It has no name, and a prize of $50 is offered to the person who suggests the most suitable title. The story, told in four acts, is related by a good company, including Robert Warwick, Lionel Adams, Regan Hughston, Alida Cortelyou and Agnes Everett.

The Errand Boy, with "Billy" Van as its bright particular star, holds the stage of the Auditorium. The company is a large one and the chorus is particularly well trained. The underline is Houdini and his own company.

Northern Lights, a well-known melodrama, is presented to the patrons of the Holliday Street. The play is replete with stirring situations, involving stage mechanism. The next attraction will be Romance of Coon Hollow.

The Night Before Christmas is seen at Bisney's. It will prove a drawing card during the week. A Bad Man from Mexico comes next.

The boys of the Paint and Powder Club scored a genuine success at Albaugh's Theatre last week, where they gave five performances, beginning on Wednesday evening. Each performance was given for a separate charity. The singing, dancing and acting were of a highly creditable character. The particular star of the company proved to be Howell Reid, in the role of a French maid. Mr. Reid can safely be placed in the front rank of female impersonators.

HAROLD RUTLEDGE.

ST. LOUIS.

Princess Beggar—Marie Cahill—The County Chairman—Summer Parks Opening.

(*Special to The Mirror.*)

ST. LOUIS, April 23.

Large, tuneful and vivacious Marie Cahill is at the Olympic in her latest merry-go-round, Molly Moonshine. To counterbalance her generous proportions a large company surrounds her, whose not the least portion is good looks, set off by a better than usual measure of singing and posing talent. Though hefty Marie takes up much stage space she has too much good sense to try to be the whole show, all of which contributes materially to the fun of the entertainment.

Alfred G. Robyn, composer, and this city's leading musician, is to-night directing the orchestra at the Garrick in a very effective rendition of his new operatic comedy, Princess Beggar, with Paula Edwardes in the principal part. Robyn has done much of his best work to date to afford Miss Edwardes and her company a good medium for their composite ability. The choruses are swinging numbers, the eighteen songs go with a vim and the comedy does not call for many allowances on the part of the audience. Princess Beggar went on for the first time here last night, but this evening a large and fashionable house, made up of Mr. Robyn's scores of local friends and admirers, caused the house to seem like an animated page from the blue book. Eddie Garvey, Edward M. Favor, Stanley H. Forde, Amy Forsslund, and the international beauty contingent effected a brave array. Princess Beggar indicates that Robyn has got into his compositional stride. Many look to him with confidence as developing into the country's leading grand opera composer once he concludes to turn his attention to that sole field. On Thursday last he directed the concert of his new Amphion Club of sixty male voices. The Odeon was crowded to capacity and the event one of the leading features of the now ending music season.

Manager Short has The County Chairman at the Century. It still has no equal as a political satire of the milder sort, and the production continues to be one of the best things fathered by Henry W. Savage. The veteran minstrel man, George Thatcher, is yet on deck.

Fritz Beese, of the Heinemann-Welb German stock company, got "his" in the shape of a rousing benefit at the Odeon Wednesday night. The turn of Herr Eugen Rautenberg, director of the orchestra, came last night, when The Three Graces was the offering. New to St. Louis, it at once established itself as a farce that ought to have a more general introduction.

How Baxter Butted In is at the Imperial. Sidney Toler is the Billy Baxter, who does not butt in in a comedy vein so much as he develops some truly thrilling melodramatic situations.

Chadwick's Spring Song and Rubinstein's Water Nymph were admirably sung by the Morning Choral at the Odeon Friday night. Solo numbers were by Ffrangcon Davies and others.

The Ku Klux Klan, a melodramatic terror patterned before or after The Clansman, was announced for this week at Havlin's, but at the last moment a change to Dora Thorne was ordered. The Clansman played at Springfield, Mo., the other night, and immediately thereafter the rabble of the town mobbed the jail, hanged three negroes to the arms of the statue of Liberty in the public square and committed other excesses of the vilest kind. The militia had to be called out, and this put Governor Folk into the picture. It is not clear whether Manager Garen got a hint from headquarters that The Ku Klux Klan had better be kept out of town or not; however, vague the surmise, the fact remains that we are rid of it, and the hope is expressed that plays of The Clansman type shall be permanently barred from a State in which the race question is becoming increasingly of the hair-trigger variety.

Parts of the Lenten programme given by the Union Musical Club under the direction of Mrs. C. B. Rohland at the Church of the Messiah were repeated at that house of worship on Thursday evening. Ernest Richard Kroeger, organist, and Mrs. I. A. Epstein, soprano, assisted.

At the Grand Nat Wills is holding forth in The Duke of Duluth. Wills has no end of parodies this trip, and makes the most of his opportunities. His funny "No Peaches Hang Too High for Him" is worth half the price of admission. All of the Grand's old guard were on hand yesterday, many of whom saw the show twice in one day.

The Apollo Club gave its Spring concert at the Odeon to-night. Mr. Liber put forward an interesting programme, the soloists being Maude Powell, violiniste, and Charles W. Clarke, of London, baritone.

Lillian Nordica, her Fides Achates, Romayne Simmons and Angelo Patricolo, both of the latter pianists, are due at the Odeon Friday evening. Reports of madame's health are not encouraging, but Impresario Strine believes he will be able to pull off the event all right.

Maestro Walter Damrosch and the New York Symphony Orchestra are announced for an early visit. May 6 is the date.

Friends of Edna Fassett, of this city, hear with pleasure of her recent success in Fritzi Scheff's part in Mlle. Modiste in New York. The young lady is bound to get very near the operatic top if not to occupy that eminence, soon.

Ffrangcon Davies spoke yesterday afternoon before a cultured audience in the Musical Arts Building on "Some Matters that Concern Singers and Those Who Listen to Them." He delivered the same talk to the London Concertgoers Club on March 16.

But for all the foregoing the vernal impulse is strong upon us. It is the Spring in St. Louis when our young fancies lightly turn to thoughts of Summer gardens, steins and things with sticks in them, also opera, play and vaudeville, which we are to have in abundance anon. In fact, sooner than anon, for Forest Park Highlands opened yesterafternoon with the installation of many new and the refurbishing of several old amusement devices and an entirely novel raft of penny or nickel in the slot purveyed by Charles P. Salisbury, who is to be nearly both hands of Colonel John D. Hopkins this trip. Also have we Rosati's Royal Italian band of forty pieces, Hale's tours of the world, the laying hen gallery and Bonner, the equine wonder, patterned after Jim Key, the horse that made more money at the World's Fair that any man or other attraction in that famous show episode. Professor Barnhold's performing dogs start the vaudeville stunt in the pavilion, with the Vivians, who play with rifles on musical targets; Count de Butz and brother, comedy cyclists; Cook and Stevens, eccentrics, and Zoe Mathews, comedienne, not to forget the new picture machine, the polyscope. A petition by patrons for an automatic orchestra may be presented. In the present state of the market, mechanical music has more than a living chance in St. Louis.

Suburban Garden opens May 20 with Milton and Dolly Nobles, to be followed by Amelia Bingham in The Climbers, The Frisky Mrs. Johnson and other high grade attractions. The Oppenheimers have laid plans to make the Suburban the leading dramatic amusement resort hereabouts.

The Tyrolean Alps will cut in shortly with a local orchestra under the direction of Herr Rosenbecker, of Chicago, the hiatus to be filled with the visits of the best military bands now on tour, vocal solos by Grace Van Studdiford and other operatic forces, and a series of tri-weekly or more frequent "kaffeeklatches," the transAtlantic invention of Frau Emilie Howard, the only lady press agent in these parts.

RICHARD SPAMER.

CINCINNATI.

Miss Dolly Dollars—Lyceum Closes—The Sambo Girl—Mary Hall at Robinson's.

(*Special to The Mirror.*)

CINCINNATI, April 23.

Lulu Glaser, in Miss Dolly Dollars, closed a successful week at the Grand on Saturday night and was followed this evening by Richard Mansfield in The Scarlet Letter. Later in the week

he will appear in Don Carlos, A Parisian Romance, Beau Brummel, and Dr. Jekyll and Mr. Hyde. Viola Allen follows on April 30 in The Last of the Town.

Eva Tanguay made her first stellar appearance in this city yesterday at the Walnut in The Sambo Girl, pleasing two large audiences.

The German company last night revived Magda, with Fraulein Schmidt-Fry in the title-role.

The last fortnight of the season began at Robinson's yesterday with Mary Hall in the title-role of Audrey, the play's first presentation in this city.

Manager Rainforth, of the Grand, departed for Europe this week.

Among the improvements to be made at the Columbia this Summer will be the widening of the lobby, which has long been considered unpleasantly narrow.

The Lyceum, as usual, is the first house to close for the season. In putting up the shutters there on Saturday night Managers Heuck and Fennessy made the announcement that the season was, with one exception, the most prosperous ever known at that theatre.

At Heuck's this week is A Millionaire Tramp, which began yesterday to two excellent audiences. H. A. SUTTON.

WASHINGTON.

Louis Mann and Clara Lipman—Otis Skinner in The Duel—His Honor the Mayor.

(Special to The Mirror.)

WASHINGTON, April 23.

Louis Mann and Clara Lipman bring to a fitting close the Belasco Theatre's successful first season. To-night they present Julie Bonbon, in which the stars are witnessed in comedy creations of a highly interesting character. The support is excellent in every way, the play being received with the utmost favor. Next Monday night occurs the annual appearance of the Mask and Wig Club of the University of Pennsylvania in their new musical burlesque, Shylock and Company, Bankers. On the following night the Odette Tyler Stock company commences a Spring and Summer season in Lady Huntworth's Experiment.

At the National Theatre to-night Otis Skinner appears with distinct success as the Abbe Daniel in The Duel, a play of convincing strength and interest. Next week Charles Richmond presents Gallops.

Alfred E. Aaron's musical comedy, His Honor the Mayor, is at the Columbia Theatre, where the presentation pleases a large audience. J. Clarence Harvey, a talented comedian, is a strong success in the title-role. This engagement concludes the regular season. Next Monday the Columbia Theatre Summer stock will commence its Spring and Summer season, under the direction of Guy Standing and Joseph E. Luckett, with a first production of a new comedy-drama, The Indiscretion of Truth.

Me, Him and I is at the Majestic. Willard Holcombe's clever musical travesty is well performed. Arizona follows.

Willis Granger, in Lured from Home, holds the attention of a large audience at the Academy of Music. Next week The Queen of the Convicts appears at large. JOHN T. WARDE.

PITTSBURGH.

The Prince Chap Returns—York State Folks—Olga Nethersole—Funny Mr. Dooley.

(Special to The Mirror.)

PITTSBURGH, April 23.

There is not a better attraction here this week than York State Folks at the Alvin. In the main parts it has the same excellent players as when presented at the Empire a short time ago. Checkers plays a return date next week.

Queen of the Convicts is the title of a highly colored melodrama at the Bijou, which had its usual large audiences to-day. Selma Herman heads the cast. The Brothers Byrne in Eight Bells follow next week.

Up at the Empire The Funny Mr. Dooley is the attraction, a good-sized audience being present to-night. Next week, Mr. Hooligan in New York arrives.

The Prince Chap returned to the Belasco to-night. Louis Mann and Clara Lipman in Julie Bonbon is the underline. Saturday afternoon and night, The Mask and Wig Club of the University of Pennsylvania will present Shylock and Company, Bankers.

Olga Nethersole and company offered The Labyrinth at the Nixon to-night. Carmen and Sapho will be seen later in the week. Next week, Robert Mantell appears in repertoire, the scale of prices being lowered to $1.50 from $2 for the best seats.

At the Gayety the Trans-Atlantics drew large audiences to-day. The Jackson Family, cyclists, are the special feature. Rentz-Santley Burlesquers for next week.

Miner's American Burlesquers is the show at the Academy.

Luna Park will open on May 7, and will have many new attractions added to those of last season.

Pawnee Bill's Wild West Show will give four exhibitions at the Arsenal Grounds on next Monday and Tuesday, with two more on Wednesday at the Wabash Ball Park on the South Side.

The Bijou's Friday amateur nights are proving popular, and are very laughable affairs. Cash prizes are awarded to the three best acts. ALBERT S. L. HEWES.

METROPOLIS GOES TO HURTIG AND SEAMON.

Hurtig and Seamon last week secured the Metropolis Theatre in this city from Henry Rosenberg on a ten years' lease. Mr. Rosenberg will finish out the season, and the house will not be turned over to the new lessees until June 1, when alterations and improvements will be begun, preparatory to the reopening in the Fall. Since the Metropolis was opened seven years ago by Mr. Rosenberg it has been a paying house, and the retiring manager is said to have accumulated a snug fortune from it, part of which he will expend in Europe, where he will sojourn for the coming year. The addition of the Metropolis to the chain of theatres controlled by Hurtig and Seamon gives them a commanding position. A few days ago they bought the Yorkville Theatre from M. R. Bimberg, and will offer musical comedy as the attraction for the present at least.

BENEFIT AT THE BROADWAY.

A benefit for the New York Home for Destitute Children was given at the Broadway Theatre on April 19. Among those who had part in the programme were Hope Booth in The Little Blonde Lady, Blanche Ring, Fritzi Scheff, Lee Harrison, Otis Skinner, John Hyams and Leila McIntyre, George M. Cohan, Frederic Hallen and Mollie Fuller, J. C. Nugent and Jessie Charson, Joe Cawthorn, Jeannette Lowrie, Reno and Richards, Bessie Clayton, Ethel Levey, Otis Harlan, the Constantine Sisters, Truly Shattuck, Joe Weber and Edythe Chapman Neill, James Neill and John Wade in The Lady Across the Hall.

BERTHA KALICH.

The first page of THE MIRROR this week is adorned with a late portrait of Bertha Kalich, who is now finishing her first season in English under direction of Harrison Grey Fiske, and who has been received everywhere with enthusiastic favor and with predictions of great eminence on the English-speaking stage. Madame Kalich this week is appearing in Monna Vanna at the Tremont Theatre, Boston, and next week will be seen at that house in the special adaptation of Zola's Therese Raquin made for her use by Mr. Fiske.

ENGAGEMENTS.

Robert Peyton Carter and P. C. Foy, for The Stolen Story.

The following people have been engaged to support Elizabeth Kennedy in her next season's tour in the big production of Mizpah: Charles Dalton, Frank Losee, George Wessells, Lillian Kingsbury, Mrs. Louise Rial, and Helen Wainwright.

AT THE THEATRES

(Continued from page 3.)

or humane attributes—could have the hardihood to deny the minute verity of Mrs. Fiske's impersonation of Thackeray's character. She has done for the author even more than the chisel of the expert stone cutter does for the sculptor when it reproduces his clay model in beautiful and lasting material. As flesh and blood are more mysterious than marble, so a living characterisation is more marvelous than any inanimate replica. Mrs. Fiske is the veritable Galatea of Thackeray's fashioning, the form and substance of his imagination vitalized. Though she is the incarnate spirit of self-centered cleverness, yet she is never so unsympathetic as to repel. An unfaithful wife, an immaternal mother, she has yet the virtue of daring and a boundless courage, an heroic determination to make the best out of the worst on every occasion. Once her heart is touched with a genuine agony of self-pity. It is at the end of the third act, when she throws herself prone on the floor and exclaims: "I'm done for! I'm done for! I'm done for!" W. B.

Criterion—The Little Father of the Wilderness.

Comedy in one act, by Austin Strong and Lloyd Osbourne. Produced April 16.

Pere Marlotte	Francis Wilson
Frere Gregoire	George S. Spencer
Captain Chevillon	Harrison Armstrong
Duke St. Albret	Augustin Duncan
Mlle. Henriette	Edith Barker
Louis XV	William Lewers
Chevalier De Frontenac	Joseph Brennan

Francis Wilson has succeeded in playing a seriously pathetic role in spite of his famous legs. It is true that his limbs were shrouded with priestly garments, but even with this advantage he deserves praise for having proved his ability to execute a genuine piece of acting. Yet he has by no means shown himself to be a master of sincere dramatic effects. Legs may be concealed, mannerisms may be subdued though unfortunately not obliterated, habitual grimaces may be modified if not eliminated, but temperament is not so easily cast aside. Mr. Wilson astounded his audience, because his audience had expected something far less earnestly commendable. Yet it is safe to say that an actor of another type could have given intrinsically a better performance of the truly sympathetic and notable role in this new curtain raiser. The performer was more satisfying in the distinctly appealing moments than when endeavoring to suggest subtle touches of humor and irony, for these lighter characteristics led to the mistake of too nearly returning to his customary methods. It is perfectly natural he should have been weakest when undergoing the strongest temptation. Some critical observers have never been fully convinced that Wilson acted wisely in abandoning his normal field of musical comedy for the realm of such farce comedy as he has been playing for the past two seasons; more of them will justly demur at this latest departure. When Nat Goodwin played Shylock the public was astonished to see him accomplish as much as he did on that occasion, but this single effort failed to serve as the foundation of any serious reputation. Vast experience necessarily fits an able player to do almost anything with a certain assurance conveying a certain amount of conviction. This experience, coupled with a fine opportunity, has enabled Francis Wilson to make a praiseworthy impression.

The Little Father was a pioneer Jesuit who gained fame in the new world for his heroism in converting the Canadian Indians. Having suffered the privations of the wilderness and the tortures of the savages, he was old and bent before his time. He had returned to France and settled in a little town on the Seine. When summoned to court by that frivolous monarch, Louis XV, he imagined he was to receive some royal recognition for his labor and religious triumph. What was his dismay on arriving in the presence of the profligate sovereign, to learn he was called upon merely to settle a bet as to the altitude of Niagara Falls! His garments and his manner were made a subject of mockery by the courtiers, no one had heard of his work in America, no one showed him even the ordinary consideration befitting his age and his calling. When he was obliged to decide against the king, Louis turned away from him without a word. Just as he was leaving the court, bowed down with grief and an overwhelming sense of ingratitude, the Governor of Canada, the Chevalier De Frontenac, appeared with an escort of Indians. The new arrivals kneeled before the old priest, hailing him as the Little Father of the Wilderness. The chevalier loyally explained that this one man had accomplished more for the French in Canada than all the armies of the king. Louis had the grace to appreciate the situation, and the Little Father found himself an archbishop of France.

Edith Harker, who had the only prominent feminine role in the cast, gave a charming and realistic picture of a royal favorite at that lightsome court. William Lewers, though not at all like any historical record of the sovereign Louis, was gracious and dramatically effective in his character, especially in his delivery of that apologetic speech which really marked the climax of the piece. Joseph Brennan was sincere as the Chevalier and George S. Spencer made a good companion type of friar. Augustin Duncan deported himself acceptably as the Duke, but Harrison Armstrong rather overdid the swashbuckling idea of an eighteenth century captain. The little play is, in itself, excellent.

Lyric—Arms and the Man.

Comedy in three acts, by G. Bernard Shaw. Revived April 16.

Captain Bluntschli	Arnold Daly
Major Petkoff	Dodson Mitchell
Major Sergius Saranoff	Aubrey Boucicault
Nicola	John Findlay
Officer	Percival T. Moore
Catherine Petkoff	Isabelle Urquhart
Raina Petkoff	Chrystal Herne
Louka	Bijou Fernandez

Arma virumque cano, sang the Latin poet. "I sing of arms and the man," hums G. Bernard Shaw some centuries later. Chivalry is not wholly dead, purr the moderns sitting up in comfortable orchestra seats to hear paeans sung to their heroes of war. They are rather disconcerted to find no battle fife or tomtom, but to encounter the alert eye of a malicious Irish dramatist deliberately winking at them over their programmes. In this age of pose, period of the higher loves, the higher classes and the higher religions, it is rather disconcerting to look down from the higher perch and see that underneath the decorative ribbons of the clergy is a being that eats cabbage on Saturday, that the society queen is secretly fond of onions, and that back of the armor and glitter of the fighter is a chocolate cream soldier. It was in this topsyturvydom of Shawland that Arnold Daly rushed in and—won.

Mr. Daly again proved his fearlessness by giving another Shaw comedy, not only not a new one but one in which no less a person than Richard Mansfield had won honors some nine or ten years ago. A crowded house greeted the first performance of the revival with an air of suspicious expectancy. But the suspicions were allayed and the expectations more than fulfilled. The story of the Swiss soldier who seeks refuge in the bedchamber of Raina Petkoff and finally wins her is too familiar, through Mr. Mansfield's work, to need detailed account. Mr. Daly has shown another clever characterization in the role of Captain Bluntschli. He was especially delightful and human when he chuckles over the memory of the young major who led the opposing charge. Not only is he to be praised for excellent work, but as usual he is happy in the choice of his cast. Dodson Mitchell makes an admirable Petkoff, bluff, loud and hearty. Aubrey Boucicault is so eminently Sergius, the handsome young Bulgarian who won the battle the wrong way when his superiors were losing it the right way, that the part seemed written for him. John Findlay is again a servant, this time the ingratiating Nicola, and gives a fine piece of work that does not suffer by comparison with the high standard he set in You Never Can Tell. Percival T. Moore, in the few lines of the Officer, was every inch a soldier, and there are many inches to his credit.

Nothing could be more delightful than Chrystal Herne's acting of Raina. She is a charming, naive, adorable fraud. She rants mightily and well, and when the ranting is discovered as a pose she drops very cozily and girlishly by the keen-witted Bluntschli and asks how he found her out. Miss Herne has a voice of wonderful sweetness and range, with promise of deep emotional possibilities. Her lighter touches and her chuckle are irresistible.

Bijou Fernandez made an attractive Louka in her pretty Bulgarian costumes. Her acting was strong and telling, though it lacked a little of the subtlety which that character has in common with its prototype, Regina, in Ghosts, and which Madame Nasimoff portrayed with such perfection. As Catherine Petkoff, Isabelle Urquhart was capable and satisfactory. Nothing finer has been seen in New York this season than the beautiful costuming and stage setting of this piece. Every detail was considered not only from the side of beauty, but historically and locally. The Bulgarian embroideries, the earthenware stove, down to the old ink well, show conscientious consideration and intelligence. From out the shadow cast by his latest venture Mr. Daly has come forth into the light of his former successes and retrieved himself.

Irving Place—Nelly Rozier.

Farce in three acts by Paul Bilhaud and Maurice Hennequin; German by Max Schönau. Produced April 17.

Nelly Rozier	Hedwig v. Ostermann
Albert Lebrunois	Otto Ottbert
Clemence	Amanda Blum
Francois	Sophie Grosser
Valentine Grisolles	Jo Hegyi
Lavirette	Hermann Rudolph
Legris	Max Hanseler
Louise	Anna Sander
Catherine	Marie v. Wegern
Jean	Louis Koch
Fernand	Jacques Lurian

A capital farce from the French was put on at the Irving Place Theatre last Tuesday night. The first performance was a benefit for Hedwig von Ostermann, whose friends turned out in large numbers to do her honor. The play is named after the leading female character, Nelly Rozier, and its authors are Paul Bilhaud and Maurice Hennequin. The German version by Max Schönau is well done. Naturally the theme is the one ever dear to Gallic playwrights—the misadventures of a husband who deceives his wife with other women. In this particular case no objections can be made on the ground of immorality. On the contrary, the end of the play is highly moral. The first act, which might with justice be called a dramatization of osculation, moves rather slowly, but the two following acts are bright and abound in amusing situations.

Albert Lebrunois, a lawyer, is tired of his mistress, Nelly Rozier. He tells her that his wife, Clemence, has found out his infidelity and, being a very jealous woman, has raised an awful row. Nelly agrees with him that a temporary separation, until the domestic sky shall have cleared, is a wise precaution. In questioning an applicant for the position of chambermaid in her establishment, Nelly discovers that her lover has lied to her. The girl, who has just left the service of the Lebrunois', says Madame is not in the least jealous and that Monsieur has been doing everything in his power to make a conquest of a friend of his wife's, a pretty widow named Valentine Grisolles. Naturally Nelly is eager for revenge. She becomes a maid at the Lebrunois house. Albert, of course, is paralyzed with fright when he sees whom his wife has engaged. Nelly tells him that her sole object in coming under his roof is to make it impossible for him ever to deceive his wife again. She frustrates his designs on Valentine, who, on hearing the true state of affairs, promises Nelly to assist her in forcing Albert to be true to his wife. This result is accomplished by reawakening his love for Clemence through very simple means. Clemence, before Nelly's advent in the household, has never paid any attention to her dress, but the new maid artfully induces her to wear pretty clothes and to have her hair dressed artistically. This change in his wife's appearance causes the change in Albert's feelings. At the Lebrunois house Nelly finds her husband, Legris, who had left her three years before because he believed her unfaithful, and had gone to Africa to run a plantation belonging to him. Legris is the godfather of Lebrunois and is in Paris searching for his wife, whose signature to certain papers he is desirous of obtaining. Through some tall lying Nelly's husband is convinced that he has done her an injustice, and seeks and brings about a reconciliation.

The acting was most capable. Hedwig von Ostermann, looking extremely pretty, gave a spirited performance in the congenial role of Nelly. Otto Ottbert was at his best as Albert Lebrunois. Amanda Blum satisfied in the colorless part of Clemence, the deceived wife. Sophie Grosser did a delightful bit as Francois, the young brother of Nelly, who is always on the lookout for experience in love making. Hermann Rudolph was an amusing Lavirette. Max Hinseler as Legris made much of a comparatively small part.

Berkeley Lyceum—The Abyss.

Drama in four acts, by Folomaejeff. Produced April 19.

Anton Pavloff	Vronsky
Masha	Madame Alla Nasimoff
Darja Ivanovna	Rjumshina
Dimitri Stepanovitch	Kholmin
Praskovja	Krjashova
Sophie Pavlova	Madame Nedveskaja
A Neighbor	Madame Zagarova
Kolja	Paul Orleneff

The Russian players have returned to New York, and last Thursday evening opened at the Berkeley Lyceum Theatre in The Abyss, by Folomaejeff. The play, like most of the Russian realism, is sordid, hopeless, tragic. There is no change of scene, the action passing in the rooms of Darja, a washerwoman. Anton Pavloff, a gentleman of standing, having lost all his possessions, is reduced to living with his two children, Masha and Kolja, in two rooms of this poor house. Kolja, the son, through the sacrifice of his sister, Masha, who earns a little at trimming hats, is kept at the Gymnasium. Darja, the good-hearted washerwoman, helps them all she can, despite the jealousy of her daughter Praskovja and the drunken rage of her husband, Dimitri. Anton has written to Sophia, widow of his brother, asking repayment of a sum lent the latter to save him from dishonor. Sophia comes, but gives him a few roubles as an object of charity, refusing to acknowledge the debt of honor. Disappointment and rage kill the old man, and Masha is left alone. Even her little millinery work has gone, she can get no work. Sophia offers to take the children into her house as servants. Masha agrees to the humiliation for herself, but Kolja must be kept at school. The aunt, just as she is submitting, insults the memory of the father and Masha turns on her, hotly refusing the charity. Later she begs forgiveness. She is in need, but Sophie's door is closed against her. Praskovja reviles her and even the drunken Dimitri says she is taking the bread from their mouths, and it would be more honest if she went on the streets. Goaded, desperate, she goes. Kolja cannot starve, he must be provided for. In the fourth act she comes back to see Darja. She is well dressed but humble. Kolja comes in, he has been expelled for fighting, fighting because some one had spoken lightly of Masha, his idol. When he finds that the words were true, he strikes her, and even as she pleads sends her away. Darja assails him for his ingratitude. Sophia comes with word from Masha's married brother to take Kolja away from the evil association of his sister. Masha comes back, drunk, from the streets. Kolja is torn by love and pride, finally he goes with Sophia, leaving Masha without a word. She is alone amid the ashes of her sacrifice.

Mme. Nasimoff's performance of the role of Masha was full of the vitality and strength which have characterized her former work. The art in portrayal of emotions, which is hers in such wonderful perfection, showed in every tone of her voice, in every movement, every gesture. Paul Orleneff had the slight part of another, appearing only in the last act, but such is his power of stamping vividly the personality of a character on his audience, the gymnasium boy, poor, proud, broken, was a pathetic figure long to be remembered. The entire cast was excellent. Madame Rjumshina, as Darja, brought tears and laughter in quick succession. Madame Nedvezkaja and Krjashova were admirable. Vronsky and Khoiman showed marked ability in their impersonations.

Love and Intrigue, already reviewed in THE MIRROR, was repeated Friday and Saturday with its former success. This week, Thursday, the company will present The Island of Broken Hearts.

At Other Playhouses.

MAJESTIC.—Margaret Anglin in Zira inaugurated the new policy of this theatre, under the Shubert direction, last week, and repeated the profound impression made by the star and the play during the long run at the Princess this season. The cast is as follows: Rev. Gordon Clavering, Charles Dalton; Captain Arnold Sylvester, Jack Standing; Sir Frederick Knowles, J. R. Crauford; the Bishop of Wapping, Arthur Laurence; Mark Trent, James Gray; Major-General Graham, Bertram Harrison; Colonel Daventry, T. J. Von Moyle; Captain Gasston, Harry Hyde; Lady Constance Clavering, Mrs. Thomas Whiffen; Ruth Wilding, Lucile Watson; Hester Trent, Margaret Anglin.

MANHATTAN.—Mrs. Fiske and the Manhattan company will appear on Tuesday, Wednesday and Thursday afternoons in three short plays—Dolce, A Light from St. Agnes, and the Eyes of the Heart. The first of these, in which Mrs. Fiske will appear, is by John Luther Long, and has not been seen in New York. The other two, Mrs. Fiske's own works, were presented at this house last season. The special matinees will not interfere with the regular performances of Charley's Aunt, which continues to draw large audiences.

NEW YORK.—The Rollicking Girl, with Sam Bernard and Hattie Williams, began an engagement on April 16. Others in the cast are Willard Sims, Vinie Daly, Benjamin Howard, George Howard, Charles R. Burrows, James McCormack, A. W. Fleming, Victor Leroy, Armond Cortes, Sears Storey, Esther Tittell, Frieda Welgold, Stella Hansen, Beatrice Harris, Edith Conrad, Eleanor Irving, Catherine Bruce, Kitty Mansfield, Flossie Hope, and Gertie Miller.

PROCTOR'S 125TH STREET.—The Proud Prince was given an elaborate production and drew large houses. Paul McAllister was excellent in the leading role, and William Norton scored one of the hits of his career as Diogenes. Beatrice Morgan as Perpetua, Isetta Jewel as Glycerium, and Agnes Scott as Hypsipyle were prominent in the long cast. Clifton Crawford, Cora Gray, and Patty Brothers were in the olio. This week, Nancy and Company.

MURRAY HILL.—Thomas E. Shea was welcomed by large audiences last week. His repertoire was as follows: Monday matinee and evening and Wednesday and Saturday matinees, The Bells; Tuesday, Thursday and Saturday evenings, Dr. Jekyll and Mr. Hyde; Wednesday evening, Othello; Friday evening, Richelieu. This week The Man of Her Choice will have its first New York presentation.

PROCTOR'S FIFTH AVENUE.—The Prisoner of Zenda was given on Monday, Tuesday and Wednesday, and Rupert of Hentzau the latter part of the week, with Amelia Bingham, Isabelle Evesson, A. H. Van Buren, James Young and others in the casts. Yvette Guilbert was a special attraction and crowded houses were the rule.

JOE WEBER'S.—Le Domino Rouge was added to the bill last evening as a special attraction with Twiddle Twaddle and The Squawman's Girl of the Golden West. This will be the last appearance of the dancer before she leaves for London.

FOURTEENTH STREET.—Flake O'Hara in Mr. Blarney from Ireland opened a two weeks' engagement on April 16 and proved one of the most popular attractions of the season at this house. Next week, A Square Deal.

MADISON SQUARE.—Mrs. Temple's Telegram was brought back to its home theatre last week after two seasons of continued success. The principals in the cast are Harry Connor, Frank Goldsmith, William Morris, and Margaret Drew.

YORKVILLE.—The Yorkville Stock company was reorganized last week, and presented East Lynne as the first offering. Nettie Douglass was seen as Lady Isabel and Thomas McLarnie as Archibald Carlisle. This week, Uncle Tom's Cabin.

GARDEN.—This is the last week of The College Widow. The theatre will be dark for a week or more preceding the production of either The Stolen Story or The Student King, to be determined later.

GRAND OPERA HOUSE.—The Rogers Brothers in Ireland, with only Gus of the two brothers in the cast, was the attraction last week. This week, Dustin Farnum in The Virginian.

HARLEM OPERA HOUSE.—The Galloper, with Raymond Hitchcock, was a strong attraction last week. George Washington, Jr., is here this week.

WEST END.—The Sultan of Sulu was well received here last week by large audiences. Williams and Walker in Abyssinia this week.

AMERICAN.—Across the Pacific pleased large audiences last week. The Street Singer is the current attraction.

STAR.—Howard Hall in The Millionaire Detective was the offering last week. Shadows of a Great City is this week's bill.

THALIA.—Why Girls Leave Home was at this house last week. This week, Human Hearts.

METROPOLIS.—York State Folks drew good houses last week. In Old Kentucky this week.

WILLIAM H. GARDNER DEAD.

William H. Gardner, for more than thirty years associated with the late James A. Bailey in the circus business, died at his home in New York city on April 19 of acute pneumonia. He contracted a severe cold while attending the funeral of Mr. Bailey, and pneumonia developed. Mr. Gardner was born in the dressing-room of a circus sixty-six years ago, and practically lived his life in the tents. His father was Dan Gardner, the most famous clown of his day and later an owner in the Heming, Gardner and Whitney Show. At the age of seventeen Mr. Gardner entered the employ of his father's circus and became well known as a clown. In 1870 he became associated with James A. Bailey and remained with him as one of his personal agents with the Henderson, Forepaugh, and Sells Brothers and Barnum and Bailey circuses. For two years he was manager of the Pawnee Bill Wild West Show, and this year he was to be general agent of the Hagenbeck animal show, which opened at Cincinnati this month. Mr. Gardner leaves a widow and one son, a practicing physician in New York. Funeral services were held at the residence Friday afternoon and burial was at Greenwood Cemetery Saturday morning.

COUSIN LOUISA PRODUCED.

Cousin Louisa, a satirical comedy in three acts by Frederick Paulding, was produced for the first time at the Middlesex Theatre in Middletown, Conn., on April 19. The play is said to contain several good comedy situations and was well received. The cast includes Charles Cherry, Samuel Reed, Charles Swickard, Paula Gloy, George Probert, Kate Denin Wilson, Dorothy Revell, Thomas Ince, and Mary Van Buren.

ANOTHER BRONX THEATRE.

Still another theatre will be added to New York's list of playhouses next season. It will be built in the section of the city known as the Bronx, on the north side of 163d Street, between Washington and Third avenues, and will have a seating capacity of 2,500. Charles E. McManus is the builder, and he announces that it will be devoted to melodrama at popular prices.

THE NEW YORK DRAMATIC MIRROR

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60 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

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THE COAST DISASTER.

THE destruction of San Francisco and disaster to other cities on the Pacific Coast is too terrible for full understanding even by those who have closely followed the newspaper chronicles of the catastrophe. It is in fact the most appalling calamity of the kind ever known in America.

Such a disaster, aside from the loss of human life it entails, and of course this is its chief cause for mourning, absolutely destroys vast wealth and wipes out proud works of man that can never be replaced, although in time they may be represented by others. And while the principal loss may appear to be local, it is a fact that the damage is far-reaching, through widespread channels of ownership and other connections of individual interests.

The newspapers have dwelt upon the effects of the disaster on stocks and other forms of property held in the East and dependent upon San Francisco's well-being for sustained values; but it is safe to say that no other interest outside of the great city destroyed and associated with its local institutions has suffered a greater loss and embarrassment than has the theatre.

All of San Francisco's theatres have been destroyed, in common with its other institutions. This is not merely a local loss, for it means a period of partial stagnation in all branches of the industry of the theatre of the country that have been interwoven with the interests of the theatres of San Francisco. Not for at least a year—and probably the period will be much longer—can any calculation be made in the world of the theatre that has its headquarters in the East on any activity relating to the Pacific Coast, as no enterprises except those of the most modest sort may within the period of elimination venture beyond intermediate Western territory.

In time there will be erected a new City of the Golden Gate—a more splendid city, no doubt, than that which earthquake and fire have destroyed. The spirit of the proud citizens of the metropolis of the Coast foretells this, in the face of unparalleled disaster and terrible suffering.

In the present great emergency, when all the country is called upon to aid and comfort the thousands of victims of this appalling happening, it is a matter of pride to see that the people of the theatre are coming forward generously—as they always do, no matter what the demand—to assist in the amelioration of the dreadful conditions caused by frightful casualty.

NOT A STILL, SMALL VOICE.

AND again is heard a trumpet, sounding not dolorously, but with pride and gladness, and resounding so that men in places widely separated hear it, listen to it and are amazed. Yet the half has not been told, for the trumpetings withal are modest.

Just as the theatrical season here and hereabouts wanes and runs to emptyings, there is quick action and something of manifold interest doing in and about London, thanks solely and alone to CHARLES FROHMAN, the Napoleon of the theatre. This ubiquitous, industrious and all-pervading purveyor, although he has not of late been called the Napoleon of the theatre (why this is so passeth understanding), is still It and nothing less, and he himself does not, cannot and will not deny it.

To brighten the dullness that is falling upon theatrical affairs in New York and the "provinces" of this country comes intelligence of the activity of the Napoleon of the theatre in the British metropolis. The penetrating vocality of this activity may suggest that there is more cry than wool, but the suggestion is erroneous. There is much behind it—in fact, achievement that is miraculous. Were it not other than the Napoleon of the theatre one would insist that something of it must be vicarious.

In a recent interview in the London *Daily Telegraph* the Napoleon of the theatre gave some clue to his enterprises—enough to startle his interviewer and to provoke wonder that one person could do so much and still hunger for more. In the course of a column sprinkled with "I's" as profusely as a raspberry is furnished with seeds—and yet a modest column it was, when the facts are known—the Napoleon of the theatre made it clear that much doing in New York and America in the line of theatricals was due to him. He hinted that much that was to be seen in London would never have happened but for him, but naturally—and pardonably—was less specific as to matters there than he was as to matters here. One of his paragraphs stands for all of them, in a way, and is well worth reading in this locality. It chronicles a few of his enterprises.

"Just before sailing," said he, meaning just before taking the ferryboat for Hoboken, "I scored another success with LOUIS N. PARKER'S The Duel. Equally prosperous was the production of Man and Superman, while The Lion and the Mouse ranks financially with the best of its kind. The Squaw Man, The American Lord and The Mountain Climber must be assigned to the same category, while WILLIAM GILLETTE'S Clarice has proved a trump card wherever performed in the United States." And then, after much more to the same effect, the Napoleon of the theatre said: "I must not omit to mention the extremely favorable impression created at my Savoy Theatre in New York by ALFRED SUTRO'S play, The Walls of Jericho. The Russian artists whom I brought over have also become established favorites."

The modesty of all this would make a daisy shed its petals, even in dewy morn. Modesty? Of course. Here, where these plays are known, it has been believed that Man and Superman, The Lion and the Mouse, The Squaw Man and The Walls of Jericho were produced by other persons than the Napoleon of the theatre; but it is plain that this modest emperor of the stage was doing it all and here hiding behind Messrs. HARRIS, HACKETT, TYLER and others, who were but managerial mannikins. It is known that Clarice, which, according to the Napoleon of the theatre, "has proved a trump card wherever performed in the United States," has really been performed only in Boston on this continent; and it was understood that the Russian players "whom I brought over," came in quietly on their own account, and long cast about for opportunity to show their metal, and that they now are playing occasionally on remote stages hired by themselves on their own hook. Yet these are but details.

Why the Napoleon of the theatre, after disclosing so much of the truth as to his dominancy of everything here that is dramatic, spectacular, arenic and aeronautic, should have hidden so much more is a mystery. It may presage some new Napoleonic coup in London and elsewhere in the foreign field. It is well known here, it may be said—at least, it is known in the closer circles of stage and amusement knowledge—that CHARLES FROHMAN is too modest by more than half. There is not a house of amusement in New York that he does not own or control; the Hippodrome sprang matured from his brain; the Greatest Show on Earth is conducted by persons who must account to him; the Wild West, at last accounts showing in Italy, is one of his minor enterprises "on the quiet;" and there is not an amusement feature of any note among the marvels of Coney Island, from Luna Park's myriad wonders to Dreamland's brilliant spaces, that cannot call him father, deviser, originator and owner. Modest? If he were not, he would not conceal these matters when cornered by the inquisitive and often impertinent ferrets of the press.

MEMORIAL FOR MRS. GILBERT.

The memorial to Mrs. G. H. Gilbert, given at the Knickerbocker Theatre on April 17, brought out a crowd of admirers of the old actress and added the sum of $3,600 to the fund being raised for the window to be placed in Bloomingdale Reformed Church. The programme was prefaced by a little speech from Rev. Dr. William C. Stimson, pastor of Mrs. Gilbert's church. He paid a tribute to the memory of the woman for whom the testimonial was given, whom he characterized as one displaying "such beautiful modesty, sweet amiability, kindly humor and transparent sincerity that probably no one ever surpassed her in the roles she was accustomed to play." Dr. Stimson also read letters from John Drew and Annie Russell, copies of which are printed below.

An especially interesting feature of the programme was the playlet, The Mallet's Masterpiece, performed by Edmund Breese, George S. Spencer and Marie D. Shotwell. The old farce, Nan, the Good for Nothing, was presented by Annie Hughes and Messrs. Fielder, Druce, Sturge and Crawford, of Mr. Hopkinson company. Clara Morris appeared in a scene from Odette, with J. M. Colville, Lyster Chambers and Paula Gloy in her support. Blanche Bates, who was expected to appear in a one-act play, was indisposed, and her place was taken by Kitty Cheatham in children's songs. Fred Walton and Hattie Burdsell gave a part of Mr. Walton's sketch, Cissie's Dream. Hattie Williams sang a topical song, Lawrance D'Orsay told some stories and May Isobel Fisk gave several of her monologues.

Following are the letters from John Drew and Annie Russell, who were prevented from being present:

MY DEAR MR. FROHMAN.—I need not say what a grievous disappointment it is to me not to be able to be present with you to assist in doing honor to the memory of the dear woman we all loved and venerated for so many years. I feel that I was in a sense nearer to Mrs. Gilbert than many others. Her own son dying early in his career, she treated me as a son from the first moment that I joined the Daly company many years ago until the end of her life, and in the affectionate and affecting leave I took of her in her dressing-room before she left New York—the last time I ever saw her alive—there seemed to be a premonition that our long and loving association was nearing its end.

Of her professional and artistic excellences it does not become me to speak, but her work well done here, no good and faithful servant was ever fitter to enter into the joy awaiting her than our beloved friend, nor can there be a more fitting manner of perpetuating the memory of her virtues and attainments than in the proposed memorial. JOHN DREW.

DEAR MR. FROHMAN.—I need not tell you how keenly I regret not being present at the testimonial to the memory of our beloved Mrs. Gilbert. The form of the testimonial is particularly sympathetic to me, as I know from my long and close association with Mrs. Gilbert how deeply touched and gratified she herself would be. Her church meant so much to her always. When we were traveling about the country, weary and so glad to rest when Sundays came, Mrs. Gilbert, no matter how tired, would go to church, from which she always returned refreshed in body and soul. Her faith was the deep spring of her marvelous nature; her beautiful, unvarying, cheerful courage, through all the stress and trials of our professional life; her wonderful youthfulness of interest, in every one and everything; her charitableness; her sweet patience; her deep, deep goodness; the firm, true touch in her beautiful art, all flowed from the strong, calm source of her religious faith.

Of all the congratulatory letters she received from all parts of the world on her birthday anniversaries the one from her pastor was the most prized. Surely, then, this Memorial Window, in the church she loved so well, is the most fitting monument her friends could give her.

I shall never forget the occasion of her first public testimonial, on her eightieth birthday, when one hundred gentlemen presented her with a silver tea service from the audience, and her comrades behind the scenes a loving cup. She was quite overcome by it all, and after the final curtain was rung down and the applause of her enthusiastic audience still sounding through the theatre, I peeped on the darkened stage to find Mrs. Gilbert sitting quite still, oblivious to everything, her face in her hands. I gently took them down and asked her if she was happy with all this affectionate demonstration. She looked at me a little strangely and said, "Annie, dear, I have just been telling my husband all about it!"

Death's separation of forty years had not changed her true heart. And may we not feel that in their spirits' communing to-day they are happy in this last mark of love and respect to a saintly, beautiful soul, and a glorious inspiration and example, not only to the women of the stage, but to all women?

Very sincerely yours,
ANNIE RUSSELL.

Mrs. Jeannette G. W. Kelsey, of Philadelphia, has received additional contributions from President Hadley of Yale, President Woodrow Wilson of Princeton, Mrs. Fairman Rogers, of Philadelphia, and Mrs. Charles L. Horner, of New York.

PLAYS COPYRIGHTED.

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GLATIGNY; drame funambalesque mêlé de chansons et de danses en cinq tableau. By Catulle Mendès.

THE FLOWER OF DESTINY; an historical romantic drama in six tableaux. By William Dana Orcutt and Louise Thompson Orcutt.

ROBIN KENRICK; a drama in four acts. By M. L. Jerrold.

THE AIRSHIP. By Mabel F. Loving.

ALICE DILLON; a comedy-drama in four acts. By J. C. E. Kaiser.

ANDREA DEL SARTO; drama in drei akten. Nach Alfred De Musset frei bearbeitet von Paul Brann.

THE AXIOM. By E. W. Fordyce.

BAD MAN FROM MEXICO. By Charles E. Blaney.

BY THE LOTUS POOL; romantic drama in one act. By E. de Kay.

CAROLINA; an American drama in four acts. By H. Grattan Donnelly.

EVERYBODY'S UP; a Protean farce in one act. Plot by Mr. and Mrs. Gardner Crane, dialogue by Edmund Day.

FAUST; a lyric drama in five acts. Book by J. Barbier and M. Carré, music by Charles Gounod.

FOR MEMORY'S SAKE. By Julia Romaine Marks.

HER FATHER'S SIN. By Phil A. Gastrock.

HIS MASTER'S SLAVE. By T. A. Doucet.

HUMAN NATURE; an Irish comedy sketch. By Robert Leeland.

AN ILLUSION RIDE AROUND THE WORLD; a drama in two acts. By Fred W. Gifford.

JOKE ON THE JUDGE; a comedy-drama in three acts. By William T. Hodge.

LANARK MOORE. By Joseph Henry Benner.

THE LATE EZRA BENJAMIN; a comedy in one act. By Harry Douglas.

MAID OF SOREK; a religious drama in four acts. By Jules Ecker Goodman.

THE MAN IN BLACK; a society melodrama in five acts. By G. A. Lawrence.

MICHIGAN PEACHES; a pastoral drama. By Stella Richmond Hill.

MIDNIGHT CRY; OR, PAUL REVERE'S RIDE TO CONCORD. By Samuel Bernbaum.

LA PISTE; comédie en trois actes. By Victor Sardou.

THE SCHULAMITE; a play. By Claude Askew and Edward Knoblauch.

SHADOWS. By David S. Marion.

SIX SOPHOMORES AND A FRESH-MAN; a comedy in one act. By Charles Horwitz.

SOMEWHERE ELSE; a comic opera libretto. By Avery Hopwood.

SOUS L'EPAULETTE; drame en cinq actes. By A. Bernède.

UNCLE SILAS; a comedy in three acts. By D. B. Sorlin.

Plays wanted: The Playwrights' League, N. Y.

PERSONAL

KENT.—This is a picture of Louise Kent as Lycaletta in The Proud Prince, a part in which she made a distinct hit at Proctor's 125th Street Theatre last week. Miss Kent is a native of Louisville, Ky., and has been leading woman and leading heavy in stock companies in Louisville, Hartford, Boston, Portland, Me., and for the past two seasons with the Forepaugh Stock company, Cincinnati. In Cincinnati Miss Kent was very successful in the roles of Queen Elizabeth in Dorothy Vernon of Haddon Hall, Mrs. De Peyster in The Charity Ball, Marian in Tess of the D'Urbervilles, Miss Godesby in The Climbers, Louise Allen's part of Clementina Fitzhew in The Man From Mexico, Lady Garnet in Great Ruby, and others.

NORTH.—Wilfrid North replaced R. Peyton Carter in the role of the Colonel in Charley's Aunt at the Manhattan Theatre last night.

CARLE.—Richard Carle has bought a country home at Stamford, Conn.

JAMES.—Louis James was presented with a magnificent loving cup by the members of his company, on the stage of the Lyceum Theatre, Scranton, Pa., last Saturday night, when he closed his present season. The presentation speech was made by Norman Hackett.

CLEMENS.—Samuel L. Clemens (Mark Twain) appeared for the last time as a public lecturer at Carnegie Hall on April 19, at a benefit for the Robert Fulton Memorial Association. He announced that he would never again speak for a fee.

ASHTON.—Margaret Ashton has returned to England from Cintra, Portugal, and began a six weeks' engagement at Oxford on April 16. Later in the year she will appear at Vienna and Copenhagen.

JEFFERSON.—The collection of paintings formed by the late Joseph Jefferson were placed on public exhibition at the American Art Galleries last Saturday. The exhibition will continue until Friday, when the pictures will be sold at Mendelssohn Hall.

DROUET.—Robert Drouet, who has been slowly recovering from a very severe attack of pneumonia at Lakewood, N. J., leaves this week for a four weeks' sojourn at Atlantic City. After his stay in Atlantic City Mr. Drouet will spend the Summer in the mountains, not entering into any professional work until next Fall.

ST. CYR.—Dirce St. Cyr has sold d'Annunzio's Daughter of Jorio to Sothern and Marlowe, the translation having been made by an American poet, Henry St. Ives. This drama has already been presented with marked success in France and Italy.

BARRYMORE.—Ethel Barrymore has sufficiently recovered from an operation for appendicitis to leave the hospital in Boston. Saturday night she attended a performance of The Walls of Jericho.

PROCTOR.—F. F. Proctor has returned to New York after an extended visit to Palm Beach and other Southern resorts.

CRANE.—W. H. Crane is to appear in a dramatic version of "Letters of a Self-Made Merchant to His Son," next season. The play is to be called Old Grogon Graham.

RUSSELL.—Annie Russell's jewel trunk was broken open by a negro at Newport, R. I., and its contents rifled. The thief was captured and the jewels recovered.

JANIS.—Elsie Janis has bought a tract of land at Massapequa, Long Island, and will probably build a Summer home there.

HAMMERSTEIN.—Oscar Hammerstein sailed for New York on the *St. Louis* last Saturday, having practically completed the organization of his grand opera company.

MARBURY.—Elizabeth Marbury sailed on the *St. Paul* last week to spend the Summer months in London and Paris.

DE WOLF.—Elsie De Wolf has gone to Europe to spend several months in the large cities.

CURZON.—A son was born to Mr. and Mrs. Frank Curzon in London last week.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

C. W. B., Hamilton, Can.: Norman J. Norman has no office in New York.

K. L. T., Peoria, Ill.: The first important theatre in Chicago was Rice's, which was located on Dearborn Street. Rice, who was at one time Mayor of the city, had an earlier playhouse on Randolph Street.

J. Q. W., Waterbury, Conn.: Artemus Ward, the noted humorous lecturer, was born in Waterford, Me., in 1836. His real name was Charles Farrar Browne. His London debut was made at Egyptian Hall, on Nov. 15, 1866. He died in Southampton, England, on March 7, 1867.

R. B. H., New Bedford, Mass.: It is not recorded that Robert Edeson ever appeared in The Electrician, which was a melodrama written by Blaney and produced in October, 1897. The first character named on the programme was Tom Edson, played by Frank Karrington. This may possibly explain your mistake.

THE USHER

IN a case involving an action for salary brought by a young woman in London against a theatrical manager, a learned English jurist has decided that if a chorus girl has but a line to speak, she is an actress.

The young woman in this case sued for wrongful dismissal from the company of the defendant manager. Her claim was that as she had a line to speak in the play in which she appeared, she must be held to be an actress, and thus her engagement, according to usage, was "for the run of the piece," in the absence of any agreement or understanding to the contrary.

The defendant manager claimed that the plaintiff was but a chorus girl, and not an actress, and therefore not entitled to more than a fortnight's notice. This she received, after being in the piece three weeks. Although a justice of the King's Bench, as has been noted, found in the circumstances that the young woman was an actress, and thus entitled to consideration in line with her claim, the jury that heard the case on trial—and it was long drawn out—failed to agree, and the question is still pending.

There are those who speak no lines and yet they may be called actors, and very clever actors at that, as for instance the pantomimists; and there be those that speak many a line and yet by no competent jury would be declared actors.

♣

In the early days of the theatre in the Pacific country—in the days of Forty-nine—there was many a strolling company of players. One of these companies, having been reduced in numbers, was hard put to it to enact the various plays in its repertoire at its stand in a mining camp.

A tall, lanky Vermonter, with a dialect that would have distinguished a Solon Shingle—he was some seven feet in height and his vowel sounds were so pronounced at times as to suggest a caterwaul—had been unlucky in his search for gold, and applied to the manager for a position as an actor. He was made property man and permitted to walk in and out on occasion during the play as a messenger without speech, although his extreme altitude generally forced a laugh.

There was a demand among the miners for Romeo and Juliet, and it was announced by the company. There was no one to play the Apothecary. The Yankee said he could play it and speak the few lines. There was doubt as to how his appearance would strike an audience in this part, but there was no other "actor." He was coached repeatedly, but did not seem to be able to get the lines. Still, he declared that on the fateful first night he would be all right, and would in good style say:

Such mortal drugs I have; but Mantua's law
Is death to any he that utters them.

The night came. The Vermont actor went on. The audience shrieked to see the towering rail of a man instead of the stooping figure of the Apothecary. After the laugh, the novice got into his scene without even the line "Who calls so loud?" and after Romeo's introductory speech, asking for the "dram of poison," he said:

Wall, I guess we've got the drugs, an' if you'll come into the store I guess I kin fix you up; but it's agin the law.

And mirth swept tragedy out of doors.

Would the learned English jurist have called this man an actor?

♣

From an advertisement on another page it will be seen that prominent actors—a number of them natives or long residents of San Francisco—have called a meeting, to be held on Friday of this week, to take measures for the relief of members of the dramatic profession who are victims of the coast disaster. San Francisco is the headquarters for actors on the coast, and many companies have operated from that centre. The earthquake and fire have affected these players more seriously than any other class or profession has been affected, as they are left helpless, without opportunity to ply their vocation.

The part that the theatre is taking in the general work of relief for San Francisco is a proud token of the impulse that actuates the profession always in emergency for the aid of others. While the profession is rendering service gladly for the good of all others who have suffered and are suffering on the coast as a result of this dreadful disaster, however, they should give some thought to their own in the circumstances, and at the meeting to be held at the Garrick Theatre at 2 o'clock P. M. on Friday there should be a large and representative attendance, in order that proper measures for the relief of the profession in San Francisco may be formulated.

THE LONDON STAGE.

Peculiar Plays Presented—Maternite—Yiddish and Old English Dramas.

(Special Correspondence of The Mirror.)

LONDON, April 14.

This week we have had some very peculiar plays to sample. Two were of French extraction, one was of an old English graveyard type, two were Yiddish and one was of English make concocted for an American star, namely, Edna May. The first indicated French play translation was that of Brieux's pamphlet play, Maternité. This diffuse but sometimes dramatic discussion dealing with the argument as to whether or no married (and other couples) should take steps to limit—the birth rate is not of a kind to be described in detail to MIRROR readers, and so I will leave it at that, merely adding that your charming native born actress, Susanne Sheldon (wife of Henry Ainley), struggled nobly and artistically with the character of the ill-treated French wife concerned, and that the thesis and its necessarily unpleasant details seemed to give delight to the mostly female audience that assembled at the private performance last Sunday night in the National Sporting Club Theatre. Faugh!

The other French play, given by the New Stage Club, was merely an adaptation of D'Isle Adem's thirty-six-year-old Doll's House-like playlet, La Revolte, written some six years before Ibsen did his Doll's House.

The graveyard piece was a poem by Arthur Symons entitled The Fool of the World. It was a kind of a mystery play having among its dramatis personæ Death, a Grave Digger, a Coffin and a Grave Worm! Ugh!

The aforesaid Yiddish theatrical and variety shows—specimens of which have so long been in full blast in and around your city—are now being much imitated or exploited in London. For some time past Yiddish sketches have been presented intermittently at the Standard Shoreditch, the adjacent Cambridge Music Hall (formerly a synagogue) and the Pavilion, a huge melodrama house in the heart of the Jewish colony of Mile End and Whitechapel. Moreover, there have bobbed up more or less serenely upon our music hall stage sundry pairs of Yiddish duettists, such as Harvey and Jordan and the Lowenfirth Brothers, all, methinks, well known on your side.

And now lo and behold! not only has that big sketch playing combination, the Karno Troupe, just produced in the London halls a screamingly funny Yiddish play called Moses and Son (with that droll comedian Fred Kitchen in the only "Goy" part) but a Hebrew syndicate has just taken the aforesaid Whitechapel Pavilion with intent to run a permanent Jewish theatre thereat.

This new "Kosher" managerial syndicate started proceedings with a play which doubtless is not altogether unfamiliar to New York Yidden, namely the four-act "historical operetta" entitled The Viceroy. Speaking for myself as (apparently) one of the only two Goyim present at the show, it seemed to me that this play had one especial "message," as certain of our very haw-haw Earl of Pawtucket kind of critics would say. This "message" was that if you happen to be a son of Israel (and many are), and if you should find yourself persecuted by such zealots as the Spanish Inquisitioners were, it is "good bithness" to pretend that you have become a "Meshumad" and to get all you can in the shape of plunder and place. Anyhow, this is what the hero of this play did and that is how he became a rich and (pretendedly) Catholic viceroy. But when his long lost wife, Miriam turned up and denounced him as "un froom," he speedily proved otherwise by showing her a private little "shool" which he kept concealed in a sort of cupboard.

As for me, I am always deeply interested in these Jewish shows and attend a great many, for there I find the Chosen Race giving full vent to that theatrical and musical enthusiasm of theirs—an enthusiasm which has done so much for dramatic and lyric art in all the nations of the earth.

The acting in The Viceroy was mostly of an artistic kind, especially that provided by Mr. Shapira as the pretendedly verting hero, Madame Zwiebel as his long wandering wife and Mr. Shilling as a loyal low comedian who made things hum for all villains concerned.

And now for a few lines concerning the theatrical event of the week, namely, the reappearance of Edna May. I say a few lines because not only did this occur so late in the week, but sooth to say, in spite of all the long day and night rehearsals, the Vaudevilles new play erected around the said Edna was by no means so ready as it should have been. I attribute this to the fierce arguments and revisions which set in so severely during the later rehearsals. Therefore, I propose only to give a sort of preliminary criticism until "my next."

You must know then (*pro tem*) that this Vaudeville play, The Belle of Mayfair, to wit, was uproariously welcomed in spite of the rows and ructions which had obviously interfered with the libretto. As a matter of fact, Edna May's many admirers were, of course, overjoyed to see her again, and they signified the same with so many plaudits and with the bestowal of so many bouquets that Edna had next day to send them (the bouquets I mean) to the Children's Hospital. For the present I can only add that the vaudeville ructions have so increased that in today's announcements the name of the originally engaged librettist, Captain Basil Hood, to wit, has been withdrawn and that of Cosmo Hamilton's put with Charles Brookfield, who was called in by Charles Frohman some time ago. Litigation is looming at the moment of writing, so I will refrain from further comment till I mail you next week.

I regret to have to inform you that Jessie Millward has had to close the Scala, where she started a few weeks ago with Stanislaus Stange's comedy, The School for Husbands. Alas! if all be true, the Comedy, too, will soon have to shunt Barrie's far too political-literary new skits, Punch and Josephine. I am hoping that better fortune will yet set in here for Frohman's sake.

To-night we critic-chappies have only four fixtures to attend to. These are as follows: Dorothy of the Hall (by Paul Kester and Charles Major), to be produced by Julia Neilson and Fred Terry at the New Theatre; a new musical play, written by A. M. Thompson and Robert Courtneidge, and entitled The Dairymaid, at the Apollo; Cyril Maude's revival of The Second in Command at the Waldorf, and Arthur Bourchier's revival of The Merchant of Venice at the Garrick. I am just wondering what I shall do with the remainder of the evening!

GAWAIN.

VESUVIUS BENEFIT.

On Sunday evening, April 22, the Academy of Music was crowded to the doors on the occasion of the benefit performance for the relief of sufferers by the recent eruption of Mt. Vesuvius. The proceeds amounted to somewhat over $2,500, the performance being under the auspices of the Italian Relief Committee, of which W. R. Hearst is chairman. The numbers on the programme included the third act of The Strength of the Weak, two troupes of acrobats, Marceline and Silvers from the Hippodrome, Raymond Hitchcock impersonating Louis Mann in dialect stories, George Cohan in a song from George Washington, Jr.; Walter C. Kelly in a humorous monologue; "Billy" Clifford, Fields and Ward, Wilton Lackaye, in a pathetic narrative; the Royal Spanish Troupe of singers and dancers; Edward Breeze, Joseph Hart and Carrie De Mar, Ziska and King, Clifton Crawford, the Leroy Sisters, Julia Allen, Cora West, George Marion, Blanche Ring and James Keane, presenting Dr. Jekyll and Mr. Hyde; the De Bovier Grand Opera Trio in Romeo and Juliet; Atlanta Spencer and company in Mr. and Mrs. Nagg, Augustus Barrett and Salmon and Chester, English coster singers.

LEW FIELDS GETS HERALD SQUARE.

Lew Fields has sub-leased the Herald Square Theatre from George Homans, and will take possession on May 1. It is said that Mr. Fields will establish a stock company there and conduct the theatre much after the manner of the old Weber and Fields Music Hall.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

An entertainment was given at St. Chrysostom's Chapel on April 19, under the direction of Irene Ackerman.

Those who had part in the programme were Rev. Thomas Henry Sill, Mrs. Mary A. Dixon, Rev. Madison C. Peters, Rev. Thomas W. Pittman, Charles T. Catlin, Mrs. Anna Randall-Diehl, Rabbi Silverman, Mrs. Anita Comfort Brooks, Gladys Dacre Hall, Eliena Maris, Thelma Phelan, John Costello, Anna Holmes and Adelaide Vesta. Mrs. W. J. Jones made a charming impromptu speech.

At the service held at All Souls' Unitarian Church Sunday night Bronson Howard spoke on "The Growing Dignity of the Dramatic Profession," paying a glowing tribute to the memory of Edwin Booth.

Among members who have recently joined the Alliance are the Rev. John Oliphant, connected with the Church of the Transfiguration, and Professor Franklin W. Hooper, of the Brooklyn Institute of Arts and Sciences, the former joining the New York Chapter and the latter the Brooklyn.

Among the preachers that will be heard at the remaining religious services of the New York Chapter for the present season are the Rev. E. M. Stires, the Rev. Walter E. Bentley, and the Rev. Thomas R. Slicer. The Rev. Madison C. Peters and other clergymen are also expected to make addresses at some of the monthly receptions.

The general convention of the Alliance will be held with the Providence Chapter, the session opening on the morning of Thursday, May 24. The full particulars as to the business sessions, public meeting, and entertainment by the Providence Chapter will be duly announced.

The annual meeting of the New York Chapter will be held on Tuesday evening, May 1, at St. Chrysostom's Parish Hall for the election of officers for the ensuing year and of delegates and alternates to the general convention. The annual reports of the officers of the chapters will also be presented.

ALICE KAUSER RETURNS.

When seen by a representative of THE MIRROR on Thursday afternoon, April 19, Alice Kauser, who returned the first of the week from an important business trip abroad, was prodigiously busy. Nevertheless she received the "man with the questions" in her usual courteous manner and responded to all inquiries with that rapidity and precision which mark all her business transactions. Besides appearing in perfect health Miss Kauser's manner was utterly irrefutable evidence as to the especial success of her recent journey. The interview had to do with business, and a strictly practical discussion it was.

"Just what do you wish to know?" asked Miss Kauser, putting herself obligingly on the witness stand.

"Without formality, I want to know what you accomplished abroad. I would like all the information you are willing to have published about the pieces you have placed and the manuscripts you now have on hand."

"In the first place, I sold a number of plays while in England. I sold a play by Maeterlinck, one by St. John Hankin, one by Louis N. Parker, and another by Sir Gilbert Parker and Eugene Presbrey. I also disposed of the dramatization of two of Sir Gilbert Parker's novels and placed the dramatic rights to a novel by E. S. Van Zyle."

"You must have had your hands full."

"I always have. But this is only a beginning. I placed Shore Acres with Cyril Maude in London and the production is already in rehearsal. In addition to these compositions I sold other American plays—one by Kellett Chalmers, one by a new author, Edith Macrane, and one by Channing Pollock. They're all splendid examples of our native playwriting."

"The English public is beginning to appreciate our literary and dramatic products."

"Well, it has good reason to. But all this is about work that's completed, and I'm always on the lookout to have a supply of just the best material in existence on hand. I brought back many valuable manuscripts, most of them German and English."

"Are you willing to give me the names of your German clients?"

"Certainly. I've manuscripts by Arthur Schnitzler, Dr. Ludwig Fulda, who, as you of course know, has been visiting and lecturing here in the United States; Heyerman, Felix Philippi, Karl Schomer, Gustav Kaldenburg, Hauptmann, Richard Skowdonnek, Max Bernstein, George Hirschfeld, and Ernest Rosmer."

"And the Englishmen?"

Miss Kauser smiled with obvious satisfaction. "In this case," said she, "I doubt whether it would be so wise to give the names. It would be too much like publishing clues for other people interested in the same business. However, you may say that my clients in England comprise the foremost British authors and you won't run any risk of exaggerating the literal truth. I never had more valuable English material on hand than at the present moment."

THE BENDIX RECITAL.

Max Bendix, who formerly toured the United States in concert with Ysaye and other noted violinists, but has recently devoted himself entirely to teaching, presented his violin pupils in their annual recital at Mendelssohn Hall on Saturday evening, April 21. The ensemble class included H. Appy, Sibyl Anderson, Fred Bernstein, Emma Daus, Henriette Daus, Abe Essig, Mary Hitchcock, Grayce Hodgson, C. Harris, Bernard Levy, Elizabeth Lamson, A. Lipstock, Herman Katzman, Eda Mayer, Toni Maaskoff, Rosalie Miller, Mrs. T. Mitchell, Howard Martin, Elizabeth O'Hara, Louis Pailey, S. Pastenack, A. Rosenthal, T. S. Rhodes, Clara Rutley, C. E. Scholing, Julia Severance, Olive Stevens, Wm. Schacht, Joe Stoopack, D. P. Thomas, David Talmage, Jr., Albert Turrell, Olive Webb, Marta Vail, Frank Williams and Sam Zacharias.

Mr. Bendix awarded medals to Fred Bernstein, Toni Maaskoff and "The Giant," little Joe Stoopack, the wonder of six who played a concerto by De Beriot with astonishing technique and sentiment. Rosalie Miller performed a ballade et polonaise by Vieuxtemps with a vitality and breadth of feeling truly masculine, and Fred Bernstein's rendition of the "Fantasie Appassionata," by the same composer, proved his right to the honor he received.

David Talmage, Jr., gave an excellent performance of concerto number nine (adagio), by Spohr, a performance marked by depth and refined maturity of expression.

The sensation of the evening was naturally caused by the appearance of Toni Maaskoff, who was no longer eligible for the medal awarded to Bernstein and who is soon to make his European debut in concert. This boy, who is twelve years of age, played the concerto in D by Paganini not only with brilliancy of technique, but with the independence, fire and passion of a grown man. Toni Maaskoff is the son of a Yiddish actor-manager well known to New York and to the Hebrew population of the country at large. His playing is notable in that it differs from the performances of other so-called "child prodigies" in a passionate understanding that can be attributed only to the most extraordinary genius. The audience greeted his playing with prolonged applause.

ARNOLD DALY IN COURT.

Arnold Daly and Samuel W. Gumpertz, manager of the Garrick Theatre, who were arrested last October for producing Mrs. Warren's Profession, were arraigned in the Court of Special Sessions on April 19. Detective-Sergeant Cohen, who witnessed the play for the Inspector and Police Commissioner, testified to the facts, and the case was submitted to the court, which consisted of Justices Olmstead, Wyatt, and McAvoy. The justices will read the testimony taken at the police court trial and a copy of the text of the play before reaching a decision.

THE LOVE THAT BLINDS PRODUCED.

The Love that Blinds, by Clayton Hamilton and Grace Isabel Colbron, was produced at Providence, R. I., on April 16. The cast was: Mrs. Gilmour Hedden, Mary Shaw; Robert Hedden, H. Dudley Hawley; Laurence Hedden, Henry Jewett; Gilmour Hedden, Jr., Arthur Story; Eleanor Van Cortlear Hedden, Eileen Angelin; George Armstrong, Fred Tyler; Edmund Craig, George S. Titherage; Agnes, Katherine Gray; James, George S. Stevens.

MRS. FLORA TERRY.

Mrs. Flora Terry, who was well known years ago as a singer and was associated with the late Theodore Thomas in Chicago, was found dead in Sunday morning, April 22, in her room at the home of friends, death was due to asphyxiation, it being supposed she turned on the gas by accident. Mrs. Terry had attended a concert on Saturday night and expected to celebrate her seventy-sixth birthday on Sunday. The burial is to be in South Orange.

A MAD LOVE PRODUCED.

A Mad Love, an adaptation by Edwin Locke of "Lady Audley's Secret," opened at Stamford, Conn., on April 21. Jane Dore played Lady Audley, and the cast included J. Palmer Collins, David Swim, Cyril Raymond, Lewis Bates, Edwin P. Bowers, Harrie Lee, Albert Homan, J. E. Trevor, Madeline Garcie, Bernice Belisnap, John Martin, Madeline Clark, Erwin Russell, Angeline Bartlett, and Hartman Brown.

THE GENIUS AND THE MODEL.

Nat C. Goodwin opened in The Genius and the Model at Albany, N. Y., on April 20. Edna Goodrich appeared in the role she played when the play was tried several months ago, and others in the cast were Nell O'Brien, Robert P. Gibbs, Suzette Jackson, and H. G. Lonesdail.

MORE SHUBERT STARS.

Will M. Cressy and Blanche Dayne have been secured as stars by the Shuberts and will probably be sent out in a new play next season, unless Mr. Cressy's vaudeville contracts interfere.

CUES.

Florence Fisher, who has just graduated from the Stanhope-Wheatcroft Dramatic School, has signed a contract with George H. Brennan for a part in The Clansman.

Harry D. Carey, author of Montana, which had its premiere at New Rochelle, N. Y., last night (April 23), is a lawyer and well known in athletics. He made his debut in this play, appearing in the leading role of Jim Graham.

Alice Dovey, of The Land of Nod company, who was desperately ill in a sanitarium at Louisville, Ky., has entirely recovered her health and will soon leave for her home.

Murray Carson replaced Herbert Sleath in It's All Your Fault at the Savoy Theatre last night.

MUSIC NOTES.

The People's Choral Union, with its huge chorus of about 800, gave Mendelssohn's oratorio, St. Paul, in Carnegie Hall on April 16. Mrs. Mihr-Hardy, soprano; Janet Spencer, contralto; Cecil Jones, tenor, and Frank Croxton, bass, were the soloists. Frank Damrosch conducted and the New York Symphony Orchestra assisted. Walter Damrosch and the New York Symphony Orchestra went on their annual Spring tour last week. Besides the complete orchestra nine soloists make the trip.

Henry Holden Huss, assisted by his wife, Hildegarde Hoffman Huss, soprano, and the Kneisel Quartette, gave a recital in Mendelssohn Hall on April 17. The programme was made up chiefly of his own compositions.

Ernest Hutcheson, one of the instructors of the Peabody Conservatory of Music in Baltimore, gave a piano recital in Mendelssohn Hall on April 18. His programme was unusual and interesting, and his interpretation unconventional and artistic.

The children of the Music School Settlement gave a concert in Mendelssohn Hall on April 19. The programme, a long and difficult one, was given by the pupils with every evidence of correct training and delight in their work.

The annual concert of the Young Men's Symphony Orchestra was given in Carnegie Hall on April 22. The soloists were Susan Metcalf, who sang an aria from Le Nozze di Figaro, and Messrs. Weisbach, Kasner, Jacobs, and Moskowitz, who played Maurer's concerto for four violins for the first time in New York.

CURRENT AMUSEMENTS

Week ending April 28.

ACADEMY OF MUSIC—Wilton Lackaye in The Pit—1st week—1 to 8 times.
ALHAMBRA—Vaudeville.
AMERICAN—The Street Singer.
BELASCO—Blanche Bates in The Girl of the Golden West—24th week—170 to 177 times.
BIJOU—David Warfield in The Music Master—156 times, plus 34th week—255 to 261 times.
BROADWAY—Elsie Janis in The Vanderbilt Cup—15th week—112 to 119 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Social Whirl—3d week—18 to 25 times.
CIRCLE—Majestic Burlesquers.
COLONIAL—Vaudeville.
CRITERION—Francis Wilson in The Mountain Climber—8th week—49 to 55 times; The Little Father of the Wilderness—2d week—7 to 13 times.
DALY'S—The Optimist—1st week—1 to 8 times.
DEWEY—Bowery Burlesquers.
EMPIRE—Maude Adams in Peter Pan—25th week—192 to 199 times.
FIELDS'—Mr. Hopkinson—37 times, plus 4th week—25 to 32 times.
FOURTEENTH STREET—Finky O'Hara in Mr. Blarney of Ireland—2d week.
GARDEN—Closed April 21.
GARRICK—What the Butler Saw—2d week—9 to 16 times.
GOTHAM—Vanity Fair Burlesquers.
GRAND OPERA HOUSE—Dustin Farnum in The Virginian.
HARLEM OPERA HOUSE—George M. Cohan in George Washington, Jr.—81 times, plus 1 week—1 to 8 times.
HERALD SQUARE—Closed April 21.
HIPPODROME—A Society Circus—30th week.
HUDSON—William H. Crane in The American Lord—2d week—9 to 16 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Stock co. in repertoire.
JOE WEBER'S—Weber's Stock co. in Twiddle-Twaddle—17th week—116 to 123 times; The Squaw Man's Girl of the Golden West—9th week—59 to 66 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKERS—Fritzi Scheff in Mlle. Modiste—18th week—122 to 128 times.
LIBERTY—Florence Roberts in The Strength of the Weak—2d week—7 to 13 times.
LONDON—Utopian Burlesquers.
LYCEUM—The Lion and the Mouse—23d week—180 to 187 times.
LYRIC—Arnold Daly in Arms and the Man—2d week—9 to 16 times.
MADISON SQUARE—Mrs. Temple's Telegram—2d week—9 to 16 times.
MADISON SQUARE GARDEN—Military Tournament.
MAJESTIC—Margaret Anglin in Zira—128 times, plus 2d week—9 to 16 times.
MANHATTAN—Charley's Aunt—6th week—39 to 46 times; 3 matinees, Mrs. Fiske and the Manhattan co., in Dolce, A Light from St. Agnes, and The Eyes of the Heart.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—In Old Kentucky.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Innocent Maids.
MINER'S EIGHTH AVENUE—Jolly Girls.
MURRAY HILL—The Man of Her Choice.
NEW AMSTERDAM—The Free Lance—2d week—8 to 14 times.
NEW STAR—Shadows of a Great City.
NEW YORK—Sam Bernard in The Rollicking Girl—2d week—9 to 16 times.
PASTOR'S—Vaudeville.
PRINCESS—Brown of Harvard—9th week—68 to 75 times.
PROCTOR'S FIFTH AVENUE—Joan of Arc.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S 125TH STREET—Nancy and Co.
SAVOY—It's All Your Fault—4th week—25 to 31 times.
THALIA—Human Hearts.
THIRD AVENUE—Vaudeville.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man—27th week—215 to 222 times.
WEST END—Abyssinia.
YORKVILLE—Stock Company in Uncle Tom's Cabin.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Klein, Ott Brothers and Nicholson, Estelle Wordette and company, Lew Hawkins, Post and Russell, Irene Franklin, Tascott, Naomi Ethardo, Clifford and Hall, Adams and Mack, Youma, the Stanleys, and the Elliotts.

Keith's Union Square.

Anna Eva Fay (second week), John Gilroy and the English Rosebuds, Sheau and Warren, Frank Bush, Buckeye Quartette, Celina Bobe, Marion Garson, Brown, Harris and Brown, Cardownie Sisters, Mullen and Corelli, Juggling Mathieus and "Chalk" Saunders.

Proctor's Twenty-third Street.

Yvette Guilbert, Mary Norman, the Electric Crickets, the Four Seasons, the Piriscoffs, Fields and Ward, Sam Edwards, the Elgonas, Majestic Trio, and V. P. Woodward.

Hammerstein's Victoria.

The Marvelous Fays, James J. Corbett and company, Vesta Victoria, Grace Field and company, Chassino, Dollar Troupe, Stuart Barnes and Larkins and Patterson.

Colonial.

Margaret Wycherly, Ye Colonial Septette, Jules and Ella Garrison, the Brothers and Sisters Ford, Clifton Crawford, Merian's dogs, Edgar Bixley, Winona Winters, and Campbell and Johnson.

Proctor's Fifty-eighth Street.

Blanche Ring, William C. Schrode and company, Thomas J. Ryan and Mary Richfield, Carter De Haven and Flora Parker, Three Camaras, Tenji Troupe, Marsellies, Pierce and Ott, and Alfred Lester and company.

Hurtig and Seamon's.

Fred Walton and company, Kaufmann Troupe, Marco Twins, George H. Wood, Monroe, Mack and Lawrence, Rice and Cady and the Three Westons.

Alhambra.

Horace Goldin, Josephine Cohan and company, Gus Edwards' Messenger Boys, Fred Niblo, Charles F. Semon, Elite Musical Four, Milt Wood, Howard's comedy pony, Brothers Freydo.

Hippodrome.

A Society Circus, with Marcelline, the Bonhan-Gregory Troupe, Four Rianos, Flying Meteors, Woodward's seals, the Lecussons and others.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Blanche Ring made her reappearance in vaudeville, after another series of adventures in musical comedy, and her staunch vaudeville admirers gave her a rousing welcome. She was buoyant, exuberant and effervescent, and the ginger that she put into her work proved that an unusually strenuous season had not dampened her ardor in the least. She opened with "Let the Band Play an Irish Tune," and then put on a very cleverly written telephone song, in which she imitated the mannerisms of various people when using the 'phone. It was smartly done and won for Miss Ring an enthusiastic encore, to which she responded by giving several imitations of actresses, winding up with one of herself singing "Molly O." Next in importance came the first presentation in vaudeville of a few incidents from the production of Humpty Dumpty seen at the New Amsterdam Theatre two seasons ago, with William C. Schrode in the role of the clown. Some of the more amusing episodes were given and the act was well received. Mr. Schrode was assisted by several people whose names were not in the programme, and a pretty setting was used. Alfred Lester, fresh from England, was billed as a special feature, making his American debut. He appeared in an original skit called The Scene Shifter's Lament. It opened rather promisingly and closed dismally. There was no action and very little humor, and Mr. Lester worked in so half-hearted a way that he aroused no interest whatever after the first five minutes. The Royal Ercole Spanish Troupe of eight dancers, who were imported for The White Cat, which met with an early death, evoked a good deal of applause for their terpsichorean efforts. One of the real hits of the bill was made by Edwin Keough and company in A Bit of Blarney, which was fully described in THE MIRROR when it was presented at Hurtig and Seamon's a few weeks ago. On the larger stage of Proctor's Mr. Keough's fine scenic effects were shown to great advantage, and the act went with decided snap from start to finish. The changes were made without a hitch and the work of Mr. Keough and his assistants, especially that of Helen Nelson, met with warm appreciation. Walter C. Kelly's new monologue is a "corker," and he kept the house in roars. The Tenji Troupe gave a performance almost identical with that of the Ten-Ichi Troupe, and pleased. Harper, Desmond and Burrows are very amusing colored folks, and Marsellies, a novelty gymnast, did some remarkable tricks in contortion. The Heras Family closed the bill with some fine acrobatic work.

COLONIAL.—The Fadettes of Boston returned to New York and under the leadership of Caroline B. Nichols once again gave great pleasure with a series of well selected and well rendered selections. Encores were in order, of course, which were responded to most cheerfully. The worry attached to the management of so many good-looking young women has told perceptibly on Miss Nichols, whose hair has turned very gray since she was last seen here. Her health otherwise has not been affected, however, as she is as plump and good-looking as ever. Viola Gillette made her vaudeville debut in a singing sketch called Accidents Will Happen. Miss Gillette is a fine, large woman who makes a striking appearance in tights and sings fairly well. Her figure was hidden during the early part of the sketch by a man's bathrobe, and this led to a mix-up which was afterward straightened out when everybody concerned lines up for the final chorus. Miss Gillette sang a song about the moon that has a catchy chorus, and her leading man, George McFarlane, distinguished himself in a solo in which he sang of the pleasures of dreaming. Taken as a whole the sketch is quite entertaining. Sidney Bray and Dorothy Gilbert played minor parts, and the hit of the act was made by a spaniel named "Patsie," which sat on a table and howled dismally while his mistress and her assistants were singing. Gertrude Mansfield and Caryl Wilbur put on 61 Prospect Street, one of the best sketches in their repertoire, and scored heavily. Smith and Campbell won plenty of laughs in an act that is almost entirely new. Another vaudeville debut was that of Grace Field, assisted by Edna Burch, Daisy Carson, Nettie Chapin, Elizabeth Young, May Chapin, and Ruthita Field, all former members of Lew Fields' company. They opened with the "Matinee Maids" song, which was followed by a solo by Miss Field, a dance by Misses Burch and Carson, and a cowboy song by the entire company. Miss Field would do well to study enunciation, as it was impossible most of the time to tell what she was singing about. The act is rather neat and well put on, the costuming being elaborate and tasteful. Clarice Vance's new coon songs were received with acclaim and the audience was loath to let her go. Sig Hassan Ben Ali's Arabs, Gus Williams, and Alfred Arnesen made up the balance of the bill.

PASTOR'S.—The Orpheus Comedy Four headed the list and proved a big laughing success. They furnish the sort of comedy that appeals especially to the patrons of Pastor's, and every one of their antics was the signal for an outburst of merriment. Sam Collins was an added attraction. He did a little of everything, including a demonstration of his remarkable talent as an eccentric dancer, and had to make several bows at the end of his turn. Most of his monologue is on the Dutch dialect order, and he managed to twist his tongue in a way that tickled the fancy of the spectators frequently. Atlanta Spencer, assisted by Charles Horn, was a special feature in the skit, Mr. and Mrs. Nagg, that was used by Henry V. Donnelly when he tried vaudeville at Keith's several months ago. Miss Spencer's voice is very harsh and her delivery is amateurish, but she and Mr. Horn worked very hard. Those champion laugh-manufacturers, J. A. Murphy and Eloise Willard, made a most successful appeal in Mr. Murphy's sketch, The Phrenologist, in which Mr. Murphy gives a definition of the word "skiddoo" that is convulsing. It stands on a par with his "ravine" definition, and nothing more need be said. Calvo, whose voice has a remarkable range, was recalled several times after his final selection. If the rest of his act was as good as this he would be in great demand. He should remain at the piano and do more singing, cutting out the very poor gags he is using, and he will have a first-class act. The Juggling Mathieus did some very good tricks and Kenny and Hollis sang and talked amusingly. Lon and Fay Durbyelle, sisters who do simple feats of magic, wound up with some very good though stereotyped shadowgraph work. Others in the bill were Orville Pitcher, the Albertys, Al. Massey and Ella Kramer, and Lewis and Chapin.

KEITH'S UNION SQUARE.—Anna Eva Fay headed the bill and gave an exhibition of mind-reading and second sight that proved highly diverting. Slips of paper were passed around upon which persons in the audience wrote questions that were answered by Miss Fay, who was blindfolded and covered with a sheet. The Twelve Electric Crickets, revised and rearranged by Joseph Hart, made a strong impression. The act includes marches, drills and songs by twelve girls, headed by Florence Sanders and Harry Webster. The girls carry knapsacks that when lighted up spell out the names of famous Americans, and of course the "kind applause" was not wanting. Hill and Silvany's remarkable bicycle act scored heavily, as did acts by Dave Ferguson and Charles B. Watson, funny Dutch comedians; Frank Byron and Louise Langdon, who were exceedingly amusing in The Dude Detective, and the Doria Trio in A Night in Venice. Trovollo made a hit with his ventriloquism, and Burke and Dempsey showed much natural humor. Will C. Youngs and L. May Brooks presented their extremely attractive musical act with great success. They dress neatly, play cleverly and put plenty of ginger into their work. Willa Holt Wakefield, billed as "Europe's greatest pianologist," made her American debut, creating a very favorable impression by some clever work. Inness and Ryan chatted entertainingly and sang some up-to-date songs in a way that called for repeated encores. Miss Ryan's costumes attracted much attention. The Flood Sisters did a neat acrobatic act.

HURTIG AND SEAMON'S.—Eva Williams and Jac Tucker, who have been away for a long time, were received with open arms, and the ever-welcome Skinny's Finish scored as heavily as it did when it was first seen. Miss Williams' work is more artistic than ever, and the imitations and comedy work of Mr. Tucker brought him abundant applause. Lottie Gilson's friends turned out in force and showed the "Little Magnet" that they were extremely glad that she had recovered from her serious illness. She sang some of the very newest songs and was encored until she had to make a little speech of thanks. Others in the bill were Snyder and Buckley, Charles Howard, Roberts, Hayes and Roberts, Zinnell and Boutelle, the Six Samatchas, and Kenyon and De Garmo.

ALHAMBRA.—Grace Van Studdiford made her first vaudeville appearance in Harlem, topping one of the best bills of the season. Della Fox's popularity was proven by the hearty welcome she received, and Frank Gardner and Lottie Vincent scored in Winning a Queen. A big success was made by Greene and Werner, who were in fine form, and their Jungle skit went better than ever. Gus Edwards' School Boys and Girls, Joseph Newman in original songs, the Three Nevarros, and Mr. and Mrs. Dan Hiatt were the other numbers. Miss Van Studdiford was taken ill in the middle of the week, and her place was taken by May Belfort.

HAMMERSTEIN'S VICTORIA.—Vesta Victoria was the headliner, and her very English songs found much favor on account of the skill with which they were sung. Other well-known performers who contributed to a diverting programme were S. Miller Kent and company, Billy S. Clifford, Smith and Campbell, Thorne and Carleton, Melville Ellis, Wartenburg Brothers, Carson Brothers, and the Golden Gate Quintette.

PROCTOR'S FIFTY-EIGHTH STREET.—Margaret Wycherly in the protean sketch, In Self-Defense, and Fred Walton and company in Cissie's Dream divided the headline honors. The almost all-star bill embraced Mr. and Mrs. Gardner Crane in A Yankee's Love for Dixie, Fields and Ward, Tom Brown and Siren Nevarro, the Four Seasons, Blake's Circus, Luigi Dell' Oro, and McGloine and Smith. Business was very large.

HIPPODROME.—The big playhouse has started off on its second year of prosperity with a big boom. The audiences during Easter week tested the capacity of the house at every performance. Woodward's seals, the Lecussons, Marcelline, the Four Rianos, Wolff's hounds, the Bonhair-Gregory Troupe, the Flying Meteors and others scored as usual.

The Burlesque Houses.

DEWEY.—Scribner's Gay Morning Glories furnished an excellent entertainment that drew unusually large houses. John C. Hanson now plays the part of Patsey in The Devil's Daughter, and is well supported by the entire company, including the Watermelon Trust and Cooper and Harvey. This week, Bowery Burlesquers.

GOTHAM.—Clark's Runaway Girls proved a strong attraction and gave entire satisfaction to the regular patrons, who attended in large numbers. Diverting burlesques and an excellent olio were the magnets. This week, Vanity Fair.

LONDON.—The Jolly Girls, including Marie Revere, Lindsey and Griffin, Le Clair and Hart, Melville and Ashton, and George T. Davis scored. This week, The Utopians.

CIRCLE.—The Blue Ribbon Girls, managed by James Hyde, entertained large audiences. This week, the Majestics.

MINER'S BOWERY.—The Tiger Lilies, including Ezier and Webb, Richy W. Craig, Ed Estus and others, pleased big audiences. This week, Innocent Maids.

MINER'S EIGHTH AVENUE.—The Broadway Gaiety Girls sang and danced to the delight of the West Siders. This week, the Jolly Girls.

THE BENEFIT FOR THE FUND.

The big vaudeville performance for the benefit of the Actors' Fund which will take place on Sunday evening next at the Academy of Music promises to be a big success from every point of view. Already dozens of the best known vaudeville stars have volunteered, and the public will get more than its money's worth in the length and variety of the bill. Those who can appear should send their names and addresses to Tony Pastor at once, so that the programme may be definitely arranged. Thomas Q. Seabrooke, Vesta Victoria, Frank Bush, Billy S. Clifford, and Dave Lewis are among those who have already offered their services.

CONTINENTAL NOTES FROM MELVILLE.

FRANKFORT, GERMANY, March 31.

To-day we close a very successful engagement at the Orpheum Theatre and now move on to a return engagement to Circus Carre, Amsterdam, where that genial manager, Frits Van Haarlem, presides, and who is a big favorite with all performers. We had originally intended to go to Dresden, but as every one holding contracts in Saxony has to lose eight days during the holidays preceding Easter we changed our time to Holland.

The only American act on the bill, besides Motogiri at this theatre is Kartelli, sensational wire walker, who hails from Lowell, Mass. He is going quite strong and is booked up well, with a fine opening in London at the Alhambra Theatre the coming Summer. His act is on the order of Cole and De Loose, who made a hit on this side, particularly in Madrid, where I saw them working. Among the acts coming on the new bill is Franco Piper, of banjo fame, fresh from the Wintergarden, Berlin. He is sure to catch them here, although Frankfort is credited with being the coldest audience in Germany. Some of the comedy acts here are just longing to get away. This theatre only holds about 800 persons, and at the regular prices takes in about 1,700 marks when the house is full. Notwithstanding this they are running opposition to the Albert Schumann Theatre, which is a beautiful building capable of holding about 4,000 persons with every comfort afforded them. At present both houses are suffering from small audiences. This is attributed to the fact that the two vaudeville houses are running good bills. I think the Albert Schumann Theatre will win in the long run and establish itself here as the theatre, particularly when they put their circus show in, for it is particularly adapted to that style of entertainment. They can put on almost anything in the line of big productions, and the large pantomimes that Schumann is famous for producing in Berlin. The large sunburst in the roof of the theatre, formed of crystals, lighted up with electric lights and the small rays of the sun carried out by silvery lines painted on dark material, is very effective.

At the performance I attended I can candidly say there were only about 500 people in this beautiful theatre, and in the first balcony not a single person, these seats cost three marks (75 cents), but as the ones on the ground floor cost just the same the people go there. This business, with the big expense of running the house, cannot, therefore, be paying. Among the American acts is one billed as the Great Buckner. He is advertised as having 12,000 pounds of nickel-plated apparatus on the stage. It is a sensational bicycle act; one principal and a comedian. I understand it has just lately come from the land of big things. Mario and Aldo, horizontal experts, are also from your side and do a clever turn. The great Roland, who tries to follow closely the great Goldin, is also on the bill, but as he lacks the agility of the original cannot follow very well.

Master Link, a man-monkey, on the order of the departed Consul, though not half so clever nor as big, is one of the attractions. The Patty-Frank Troupe of acrobats, that are booked at the New York Hippodrome, come in for a good share of success, and the Robert Paxton series of living pictures, which is on an entirely different plane from those so familiar to theatregoers, will be good on any bill. The manipulation of moving waters and panoramic effects make this act a really high-class exhibition.

I may mention that the four Darktown Entertainers recruited from the original Dahomey crowd that opened in London some years ago, with Williams and Walker, closed their engagement after the first two performances on account of their tenor not being able to sing his usual repertoire, his throat being very bad. They were paid for the two nights and a contract given them for Mr. Bruck's new house, Richshallen Theatre, in Cologne. This quartet made a hit at the Apollo Theatre, Berlin.

"Our Boys in Blue" are billed very largely at the Albert Schumann Theatre, and I hear the act is simply great—that for precision in drill and the manipulation of guns nothing like it has been seen before.

Mario and Aldo go from here to a month's engagement at the Hansa Theatre, Hamburg, and after that it is probable they will sail for home to fill some lengthy engagements.

I must conclude my remarks by saying that Frankfort is a very nice city, one of the richest in Germany, and, therefore, possesses some fine theatres, hotels and stores. During the Summer season it is patronized by many strangers doing the Rhine, which is one of the most pleasant trips I have had on this side.

FREDERIC MELVILLE.

A BUSY OFFICE.

The Chicago offices of William Morris at 167 Clark Street are already overflowing with business. Jesse L. Lasky, who went from the New York office to take charge, intended to open the headquarters April 15, but business just pushed the doors open April 1 and has kept them open ever since. The space engaged is already too small. Mr. Lasky's staff includes Arthur Fabish, for many years with Martin Beck and the Orpheum management, and Edward Shayne. Mr. Fabish will have charge of the booking department and Mr. Shayne will vibrate between the New York and Chicago offices. Mr. Morris through his Chicago offices will conduct a general vaudeville booking business for parks and theatres, with twenty-five to fifty weeks eastward to offer. New talent that has never been East will be especially considered. This new enterprise is started in the true Chicago spirit and is evidently meeting with the usual Chicago success.

WHITE RATS IN NEW QUARTERS.

The White Rats held a social session at the Saranac Hotel on Thursday evening last, the occasion being the housewarming of their new offices and lodge rooms. The Rats and guests, numbering 150, had a thoroughly enjoyable time, songs and acts being presented that could not be duplicated at any theatre. A special meeting was held, at which resolutions of condolence for the California sufferers were passed. During the evening Horace Goldin made from a napkin a representation of a rabbit, which was put up at auction. It was bought by George Evans for $50, which money will be given to the fund for the sufferers. A telegram was sent to W. R. Hearst informing him that he could call on the members of the order to play at any of the benefits that he may arrange for the victims of the disaster. The White Rats are increasing in membership, several prominent performers having joined recently.

THURSTON TO RETURN.

Howard Thurston, the magician, has just finished a remarkably successful tour of Australia, playing to over five times more money than any similar attraction has ever taken in. He carries thirty tons of baggage and ten assistants, and the newspapers of the various cities he has visited have been lavish in their praise of his performance. Thurston intends to return to America next season, and will present a programme of magic that he confidently expects will eclipse anything of the sort ever seen here.

ARTIE HALL IS SAFE.

In several reports of the San Francisco disaster it was stated that Artie Hall, the coon-shouter, was killed while trying to enter the Orpheum, where she had been playing. A telegram received from her on Sunday evening conveys the information that she and her husband, Robert Fulgora, have arrived in Los Angeles safe, but that they have lost everything in the fire.

VERDICT FOR CORNETIST.

Marie G. Fennessy, the cornetist, was awarded a verdict of $6,000 on Wednesday last in a Boston court against the Boston and Northern Street Railway Company. Miss Fennessy was severely injured by being thrown down by the sudden starting of a car she was boarding in Charlestown in 1903, and sued for $20,000.

BIG BENEFIT AT SPRINGFIELD.

Manager S. Z. Poli, the Springfield, Mass., Hospital, and Springfield society had a red-letter night April 16, when the benefit for which Mr. Poli tendered his theatre and players was held. The receipts, close to $26,000, established a record in the State for theatre benefits. Boxes sold for $1,000 and seats all the way down to $3. The bill was the Hungarian Boys' Band, Elinore Sisters, Archie Boyd and company, Rose Wentworth Trio, Two Meers, Herald Square Quartet, and the Three Leightons, the same bill standing for the rest of the week at the usual 10, 20, 30 and 50 prices. The theatre was richly decorated by the local florists and a concert tendered by the Second Regiment Band preceded the performance. Not a penny was the Hospital Committee required to expend in any direction; even the richly engrossed testimonial presented to Mr. Poli was a gift. After the performance a reception to Mr. and Mrs. Poli was given in Lenox Hall, and it looked as if the manager was the most popular man in Springfield. Mr. Poli, who has been in business in Springfield hardly two years, suggested this benefit himself, when he learned that the hospital needed $22,000 for a new building, and with an able committee in charge the people did the rest. The sum realized is more than twenty annual charity balls have cleared.

ORPHANS ENJOY CIRCUS.

The plans made by the late James A. Bailey for the entertainment of the orphans of New York city on Tuesday last were carried out to the letter. The annual "Orphans' Day" was a special hobby with Mr. Bailey, and his lieutenants decided that their chief's death need not prevent the entertainment of the children in whom he took such a deep interest. There were over 6,000 happy youngsters present when the circus began, and their shrieks of delight were music to the ears of the performers, who outdid themselves in their efforts to please their enthusiastic admirers. The ticket speculators had a sudden attack of generosity, and chipped in enough money to give every child present a big bag of peanuts. The circus finished its very successful season on Saturday night, when the entire outfit was transported to Brooklyn, where it will be seen this week.

ALHAMBRA BALLROOM OPENED.

The splendid ballroom on the roof of the Alhambra Theatre in this city was opened on Tuesday evening last with a reception tendered by Manager Percy Williams to his hundreds of employes in New York and Brooklyn. The festivities did not begin until after midnight, and the last dance was not over until the sun had begun to guild the chimneys of the Harlem flats with its early rays. The music was furnished by the combined orchestras of Mr. Williams' theatres, and the grand march was led by the manager and his charming wife. The decorations were elaborate and tasteful and the refreshments were furnished on a scale of lavish liberality.

WIZARD ENTERTAINS WIZARDS.

"The Magic Circle," a club composed of the leading professional and amateur conjurers in London, gave its first seance a few days ago at St. George's Hall. The audience was made up almost entirely of experts in sleight-of-hand, and a dozen of the cleverest members of the club put forth their best efforts to entertain the audience of sharp-eyed critics. First honors fell to Nate Leipsig, who hails from the States, and according to cabled reports of the affair he made his English co-workers stare in open-eyed amazement at his remarkable feats of palming. Conjuring, by the way, has taken fashionable London by storm, and every magician who has a passable turn can get all the work he wants at private houses.

A CHANGE IN PHILADELPHIA.

The Casino Theatre in Philadelphia, in which burlesque has been played this season, will change its policy May 21, when it will be opened as a straight vaudeville house, with a strong bill headed by Lillian Russell. Plans have been under way for some time to change the Casino from a burlesque theatre to a home for vaudeville, but owing to an old contract still in force vaudeville cannot be given at the house except during the Summer months. Charles Elias, who holds the lease of the theatre, has arranged with W. L. Lykens to supply him with acts, and it is said that some very prominent stars have been engaged.

NEW CIRCUS INCORPORATED.

John R. Stirling, of Detroit; Andrew Mackay, of Buffalo, and Sydney H. Kelleran, of Buffalo, are the incorporation directors of a new company called Mackay's European Circus. The capital stock is $25,000, and business will be begun with the full amount. The certificate of incorporation states that the organization is to run a first-class circus at popular prices. Mr. Stirling is credited with holding twenty-three of the twenty-five shares and the others with holding one each.

VESTA TILLEY COMING.

Vesta Tilley sailed from Liverpool on Friday last on the *Cedric* and will open at the Colonial in this city on Monday, April 30, for a six weeks' engagement exclusively for Percy Williams. If the weather is not extremely warm Miss Tilley will remain for two weeks after the Colonial engagement and will appear at the Orpheum, Brooklyn. She is accompanied by her husband, Walter De Frece, who now controls a number of theatres in England. During his stay here Mr. De Frece will make contracts for England with any American acts that may strike his fancy.

Miss Tilley has a most peculiar contract with Mr. Williams. She is to be paid at the rate of $10 a minute for every minute her act occupies the stage, which will make her salary run from $3,500 to $5,000 a week, according to the encores she receives.

A SMALL WAR.

A theatre war was inaugurated at Logansport, Ind., last week, when John E. Dowling, manager of the Dowling Theatre, opened his house as a vaudeville theatre in competition with John H. Ammons, general manager of the Crystal Vaudeville Circuit, which own a vaudeville theatre in Logansport. Prices were reduced at the Dowling to meet the prices of the Crystal Theatre, and a lively competition has begun.

ORPHEUM CONTRACTS HOLD.

Performers holding contracts for the Orpheum in San Francisco, which was destroyed last week, can play the time if they so desire, as Martin Beck has notified his New York representative that all contracts will hold good, as arrangements have been made for the erection of a temporary structure in which performances will be given until a new theatre can be built.

VAUDEVILLE JOTTINGS.

J. C. Nugent's name appears at the bottom of an article entitled "Little Old New York," published recently in the Tuscarawas "Herald," issued at Canal Dover, Ohio. Mr. Nugent drew a vivid picture of night life in the big city that must have made the teeth of the Canal Doverites water.

Laura Howe has made several changes in her act, which she now calls The Dresden Dolls, instead of Dresden Statuettes. The girls who now comprise the co. are very petite, and the new title is more appropriate. The music and stage business of the act have also been brightened up, so that the act is practically new.

Lillian Barrington, at present a member of Joe Weber's co., will enter vaudeville at the close of the present season in a musical skit, in which she will be assisted by several girls.

Tom Gillen, "Finnigan's Friend," played his first New York vaudeville engagement at the Third Avenue Theatre last week and met with such success he was immediately booked by J. Austin Fynes for the

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Dudley, Cheslyn and Burns

A refined and original singing and comedy act.

ELINORE SISTERS

In VAUDEVILLE,

Direction GEO. HOMANS.

W. C. FIELDS

SHERLOCK BAFFLES HAM TREE CO.

Klaw and Erlanger.

Under the Management of HENRY W. SAVAGE.

JAMES E. ROME AND MARGUERITE FERGUSON

Francion (Eccentric Frenchman) and Sidonie (French Maid).
"PRINCE OF PILSEN" en route.

EDWARD POWERS

THE BURGLAR

In JOSEPHINE COHAN'S FRIDAY, THE 13th. Will burglarize Percy Williams' Alhambra New York, this week. Permanent address this office.

Louise Dresser

Direction George Homans.

Park in Harlem. Mr. Gillen's season has been a highly profitable one, which may be judged from the fact that he is booked solid for the entire Summer. His monologue is declared by managers who have played him to be one of the best in vaudeville.

A new vaudeville house for the Crystal circuit will be built in St. Joseph, Mo., at the corner of Fifth and Charles Streets. It will seat 1,400, and will be ready for opening in September.

Worcester, Mass., will have no dearth of vaudeville next Summer, as two big theatres are about to be built in Lincoln Park and the White City.

There are no less than three Yiddish vaudeville theatres in New York at present, and all of them are said to be doing a good business.

Paul Spadoni will sail from Europe June 2, on the "Patricia," to open at Proctor's Twenty-third Street Theatre, June 18, for a tour of thirty-five consecutive weeks, which has been arranged for him by Charles Bornhaupt.

F. W. Stair, manager of the Star Theatre, Toronto, has purchased a lot at the corner of Queen and Bond Streets, in that city, and announces his intention of erecting a $250,000 theatre thereon. The burlesque cos. of the Empire Wheel will be booked, and the Star Theatre will be given over to cheap vaudeville.

The Sisters McConnell are at present with the Charlotte Mitchell Players, doing responsible parts and introducing their specialty. They recently enjoyed a brief visit from their father, James W. Thompson.

Francis De Lorme, a graduate of the Stanhope-Wheatcroft School, will support William C. Casper in vaudeville.

Mr. and Mrs. W. E. Browning, who have been with Chinatown Charlie this season, have signed for next season with the same company. During the Summer they will appear in vaudeville.

Georgia Caine will enter vaudeville at Proctor's Twenty-third Street Theatre April 30, in a new sketch by Herbert Hall Winslow. She will be supported by Harry B. Lester.

James F. Anderson, proprietor of the Peachtree Auditorium in Atlanta, Ga., and others, constituting a stock company with a capital stock of $100,000, will begin to build a new theatre on the present site of the Auditorium early in May. The theatre will have a seating capacity of 2,500. It will be used exclusively for vaudeville.

Harry Blocksom, of Blocksom and Burns, who closed on the Keith circuit last week, is taking a much needed rest at Atlantic City.

The Temple Theatre, on William Street, Buffalo, has been leased by Charles McMahon, who will open it as a popular priced vaudeville house in the near future.

Will Rake, "Sphinx Wizard," is meeting with success playing in the West, and is booked at the Haymarket Theatre, Chicago, week of May 7, with the Orpheum circuit to follow.

The Cherry Sisters, who recently returned to the stage, inform THE MIRROR that they are meeting with great success on the Bijou circuit and are playing to very large audiences.

A representative of S. Z. Poli was in Providence last week, looking over several pieces of property, with a view to securing a foothold for the Poli circuit in that city. The Mathewson Street Rink is reported to have caught the Poli man's eye, and it is possible that it may be converted into a theatre.

Nellie Beaumont has secured a sketch by George Totten Smith, called A Busy Day, which she will use in vaudeville.

Callahan and Mack, the vaudeville artists, have decided to have a rural drama written around their sketch, The Old Neighborhood, and will appear in it in the legitimate theatres season of 1906-'07. Contracts have been made with Dan L. Hart, the playwright, for the construction of the piece. It will be given a first-class production, equipped with special scenery, and a fine cast will be engaged. The tour will be under the direction of Ralph Johnson.

Hennings, Lewis and Hennings have just received contracts from Jacob Sternad, of the Western Vaudeville Association, for forty-six weeks, commencing September 3, at the Majestic, Chicago. They will play all the Kohl and Castle, Anderson and Hopkins' time, the Orpheum circuit and twenty-three solid weeks on the Keith circuit. They will close with Manchester's Cracker Jacks at the end of May and will go at once to their Summer cottage at Put-In Bay, Lake Erie, for the Summer.

Tim McMahon and Edith Chappelle presented both of their acts at Keith's, Boston, on Sunday, April 15, at the benefit for the Mount Vesuvius sufferers. Mr. McMahon writes that he tried out his new "girl act," Banner Blue Beauties, last week in Boston and that it promises to be a greater success than his Minstrel Maids.

George H. Adams, the clown, and his brother, James R. Adams, are working on a big vaudeville production of Humpty-Dumpty. They will carry everything complete, giving a condensed version, introducing all the well-known characters and tricks. Louis Wesley will attend to the booking.

Francis Owen, now in vaudeville with The Benedictions, has sold his one-act comedy, A Lesson in Slang, to E. Jacques Caldwell, who intends entering the vaudeville field next season.

William Tomkins is sending out another series of unique postals giving information about his new act that he put on at Keith's, Boston, last week.

The Barnards, George and Hazel, have just finished thirty-seven weeks as the special vaudeville feature of the Rae Stock co. and have been engaged by Manager Fenberg for the Fenberg Stock co., Eastern, until June 2. Hazel Barnard is playing important child roles this season.

Hope Booth, whose new one-act satirical comedy, The Little Blonde Lady, has proved a great success on the Proctor circuit out of town, will come to the Twenty-third Street house May 7, and after that engagement will be seen in New York for several straight weeks.

Josephine Sabel has been uncommonly successful during her English tour, being billed either as headliner or extra attraction at every house she has played. Her abundant flow of spirits seems to have completely captivated the stolid citizens of Great Britain, judging from the praise that is poured upon her in the papers.

Hubert De Vean is almost ready to produce his new act, Rome Under Caesar, on which he has been working for several months. He will be assisted by James B. Driscolls and expects to show some startling things in the transformation line.

Fred Hodgson, for a number of years with Brady's dramatic enterprises and now manager of the Orrin Circus at Mexico City, has been at the home of his father-in-law, in Canada, to help commemorate the fiftieth anniversary of the latter's wedding. Mr. Hodgson says that he would be glad to aid any attraction to get the necessary license and a booking in Mexico. The Orrin Circus management is supposed to have a reasonable amount of influence with the Government as to such permits, having been a permanent and prosperous institution in the capital city for years.

Dan Burke, who has been rehearsing at Lynn, Mass., for four weeks, opened there yesterday in a new schoolroom act, in which he is assisted by several boys.

J. Aldrich Libbey and Katherine Trayer are being applauded everywhere they appear in the West. They were especially well received last week at the Columbia, Cincinnati.

The Sisters Meredith, who have been in South Africa and on the European continent for several months, will return to New York this Summer, bringing new costumes and scenery and several new songs that they have secured during their tour.

Ned Weyburn's Vaudeville Attractions is the title of the new company organized to present big vaudeville novelties. It is composed of Ned Weyburn, the well-known stage manager; Jean Schwartz and a number of other men, who prefer to remain unidentified, but who are putting a large amount of money into the enterprise. The principal scheme of the organization is put on a new act every two weeks during the season, supplying managers with novelties of all kinds. A school for the training of dancers will be run in connection with the enterprise.

The International Salvation Army Congress will be held in the New York Hippodrome from May 11 to 16.

Dan Crimmins and Rosa Gore are now in Australia, playing for Harry Rickards, and judging from reports received, are creating something of a sensation. At the houses they are playing the business is the largest known since the famous engagements of Little Tich and LeRoy, Talma and Bosco. Crimmins and Gore are now playing a farce called Marriage a la Mode, which employs fourteen people, which they intend to produce in the leading vaudeville houses upon their return to America.

C. E. Bray, who for several years has been prominently identified with the business staff of the Orpheum circuit and who for some time was manager of the New Orleans house, is reported to have resigned his position.

It is reported that Thomas L. P. Nocke, known professionally as Louis Marney, was killed in the San Francisco disaster. His wife and four children live in Arlington, N. J.

Maude Courtney, after four weeks spent in America on business, will return to England April 24. She may come back to New York in the Fall for a few weeks in vaudeville, if it is possible to arrange her foreign dates to allow her to play the American dates. Miss Courtney is booked ahead for three years in England.

"Jack" Hooley Sanford is the agent with Houdini and co., which includes Houdini, the Zancigs, Kita Bansi Troupe, the Althea Twins, Kita Mura, Irma Chandler and others.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. No names of performers with combinations are ever published in this list.

Abbott, Annie May—Cook's, Rochester, N. Y., 23-28.
Adams and Mack—Pastor's, N. Y., 23-28.
Adams, Louise—Crystal, Detroit, 23-28.
Adder Trio—Howard, Boston, 23-28.
Addison and Livingston—Unique, La Crosse, Wis., 23-28.
Adler, Flo—Orph., Salt Lake City, 30-May 5.
Agoust Family—Orph., Los Angeles, Cal., 23-28.
Ahearns, The—Proctor's, Troy, N. Y., 23-28.
Albene and La Brant—People's, Parsons, Kan., 23-28.
Albertys, The—Atlantic Garden, N. Y., 23-28.
Alburtus and Millar—Casino, Paris, France, 2-30.
Alfarabi, Sadi—Columbia, Cinti., 23-28.
Aline, Mlle.—Bijou, Jackson, Mich., 23-28.
Allen, Leon and Bertie—Bijou, Battle Creek, Mich., 23-28.
Allen, Nita—Proctor's 58th St., 23-28.
Allison, Mr. and Mrs.—Arcade, Toledo, 23-28, Pastor's, N. Y., 30-May 5.
Allisons, Eight—Olympic, Chgo., 23-28.
Allmon, Joe—Bijou, Marinette, Wis., 23-28, Bijou, Calumet, Mich., 30-May 5.
Amann and Hartley—Leeds, Eng., 23-28, New Castle, Eng., 30-May 5, South Shields, Eng., 7-12.
American Newsboys' Quartette—Lyric, Lincoln, Neb., 23-28, Empire, Des Moines, Ia., 30-May 5.
Argenanti Trio—Orph., Kansas City, Mo., 22-28.
Arnesson, Alfred—Orph., Bklyn., 23-28.
Arden, Edwin—Orph., Bklyn., 23-28.
Arnet and Gunn—Keith's, Phila., 23-28, Keith's, N. Y., 30-May 5.
ASHTON, MARGARET—Oxford, Clapham, Eng., 23-28, Oxford, Collins, London, Eng., 30-May 5, Oxford, Brixton, Canterbury, Eng., 7-12.
Atkinson, Harry—Moore's, Portland, Me., 23-28.
Auberts—Keith's, Boston, 23-28, Keith's, Prov., 30-May 5.
Austin, Claude—Bijou, Battle Creek, Mich., 23-28.
Avery and Hart—Cook's, Rochester, N. Y., 23-28.
Avolos, Four—Keith's, Prov., 23-28.
Bailey and Austin—Orph., 'Frisco, 30-May 12.
Baker, Harry—Dominion, Winnipeg, Can., 23-28.
Baker and Lynn—Empire, Dublin, Ire., 23-28, Empire, Liverpool, Eng., 30-May 5, Empire, Bradford, 7-12.
Ballentine Trio—Haymarket, Chgo., 23-28.
Banks, Chas—Olympic, Chgo., 23-28.
Barnes, Paul—Cook's, Rochester, N. Y., 23-28.
Barnhard's Dogs—Forest Highlands, St. Louis, 23-28.
Bards, Four—Keith's, Boston, 23-28.
Barnellis, The—Bijou, Wheeling, W. Va., 23-28.
Barnes, Stuart—Hammerstein's, N. Y., 23-28.
Barr and Evans—Columbia, St. Louis, 23-28.
Barrows and Lancaster—Moore's, Portland, Me., 23-28.
Barry & Halvers—Grand, Pittsburgh, 23-28.
Barry, Katie—Chase's, Wash., D. C., 23-28, Keith's, Prov., 30-May 5.
Barry, Mr. and Mrs. Jimmy—Grand, Syracuse, N. Y., 23-28, Colonial, N. Y., 30-May 5.
Bates & Ernst—Crystal, Rock Island, Ill., 23-28.
Beach and Beach—Unique, Minneapolis, 23-28.
Beckwith, Linden—Shea's, Buffalo, 23-28.
Bedouin Arabs—Keith's, Cleveland, 23-28.
Bellclaire Bros—Lyric, Terre Haute, Ind., 23-28.
Bellick's Seals—Lyric, Cleveland, 23-28.
Bellman and Moore—Novelty, Bklyn., 23-28, Poli's, Springfield, Mass., 30-May 5.
Ben Hassen Arabs—Orph., Bklyn., 23-28.
BERGERE, VELERIE—Orph., Denver, Col., 16-28.
Bersac's Circus—Gotham, Bklyn., 23-28.
Besnah and Miller—Mohawk, Schenectady, N. Y., 23-28.
Bijou Four—Mohawk, Schenectady, N. Y., 23-28.
Birch, John—Olympic, Chgo., 23-28, Grand, Indianapolis, 30-May 5.
Bixley, Edgar—Colonial, N. Y., 23-28, Orph., Bklyn., 23-28.
Black, Violet—Proctor's 23d St., 30-May 5.
Black and Jones—Trent, Trenton, N. J., 23-28.
Blake's Circus—Mohawk, Schenectady, N. Y., 23-28.
Blake and Vass—Atlantic Garden, N. Y., 23-28.
Blake, Marion—Bon Ton, Phila., 23-28.
Blanchard, Eleanor—O'Hara, Shenandoah, Pa., 23-28.
Bloom, Capt.—Chase's, Wash., D. C., 30-May 5.
Bobe, Celina—Keith's, N. Y., 23-28.
Booth, Hope—Proctor's, Albany, N. Y., 23-28, Proctor's, Newark, N. J., 30-May 5.
Boley, May—Shea's, Buffalo, 23-28, Shea's, Toronto, 30-May 5.
Box, Ted—Clutes, 'Frisco, Cal., 16-28.
Boyd, Archie—Poli's, Worcester, Mass., 23-28.
Boylan, Rose and Arthur—Keith's, Prov., 30-May 5.
Bregant Midgets—H. and B., Bklyn., 23-28.
Brenner and Sinclair—Poli's, Bridgeport, Conn., 23-28.
Brittons, The—Hansa, Hamburg, Germany, 1-30.
Brockman, Mack and Belmont—Keith's, Cleveland, 23-28.
Brockway, Bertina—Keith's, Cleveland, 23-28.
Broomstick Witches, Twelve—Keith's, Phila., 23-28.
Brown, Harris and Brown—Keith's, N. Y., 23-28.
Brown and Nevarro—Proctor's, Albany, N. Y., 23-28.
Brown and Wilmot—Industrial, Moline, Ill., 23-28.
Bruce, Bertina—Gotham, Bklyn., 23-28.
Brummel and Kimberley—Keith's, Boston, 23-28.
Brummins, The—Maj., Chgo., 23-28.
BRUNO, CHRIS, AND MABEL RUSSELL—Orph., Los Angeles, 16-28.
Bryons, Musical—Haymarket, Chgo., 23-28.
Buckeye Trio—Keith's, N. Y., 23-28.
BUCKNER—Apollo, Vienna, Austria, 1-30.
Budworth and Wells—Grand, Council Bluffs, Ia., 23-28.
Burnett, Johnny—Huber's, N. Y., 23-28.
Burt, Laura—Keith's, Cleveland, 22-28.
Burt, Lillian—9th and Arch, Phila., 23-28.
Burton and Rankin—Maj., San Antonio, Tex., 22-28, Maj., Ft. Worth, 29-May 5.
Burlangame Bros—Olympic, Chgo., 23-28.
Bush, Frank—Keith's, N. Y., 23-28.
Byers and Hermann—Keith's, Phila., 23-28.
Byron and Langdon—Keith's, Phila., 23-28.
Caine, Georgia—Proctor's, Newark, N. J., 23-28.
Callahan and Mack—Grand, Syracuse, N. Y., 23-28.
Camaras, Three—Proctor's 58th St., 23-28.
Cameron, Grace—Keith's, Prov., 23-28, Cook's, Rochester, N. Y., 30-May 5.
Camille Comedy Trio—Shea's, Toronto, 23-28.
Campbell and Johnson—Colonial, N. Y., 23-28, Orph., Bklyn., 30-May 5.
Canfield and Carlton—Prov. O. H., Prov., 23-28.
Cannon, Jack and Gilda—9th and Arch., Phila., 23-28.
Caprice, Lynn and Fay—Orph., Omaha, Neb., 23-28.
Cardownie Sisters—Keith's, N. Y., 23-28.
Carew and Hayes—Temple, Detroit, 23-28.
Carleton, Al.—Maj., Chgo., 23-28.
Carlin and Otto—Temple, Detroit, 23-28, Grand, Rochester, N. Y., 30-May 5.
Carlos, Charles—Orrin Brothers, Mexico, Mex.—indefinite.
Carrino's Bears—A. and S., Boston, 30-May 5.
Carroll and Clarke—Family, Ft. Dodge, Ia., 23-28.
Carrollton and Hodges—Olympic, S. Bend, Ind., 23-28, Crystal, Detroit, 30-May 5.
Carson and Echan—Park, Worcester, Mass., 23-28.
Carson and Willard—Orph., San Francisco, Cal., 30-May 5.
Carus, Emma—Temple, Detroit, 23-28, Shea's, Buffalo, 30-May 5.
Cate Family—People's, Cedar Rapids, Ia., 23-28, Crystal, Rock Island, Ill., 30-May 5.
Chamberlains, Three—Hammerstein's, N. Y., 23-28.
Cherry and Bates—Hathaway's, New Bedford, Mass., 23-28.
Cherry Sisters—Fond du Lac, Wis., 23-28, Oshkosh, Wis., 30-May 5.
Chester, Mlle.—Orph., Kansas City, Mo., 22-28.
Clark and Duncan—Gaiety, Springfield, Ill., 23-28, Gaiety, Peoria, Ill., 30-May 5.
Clark and Franklin—Star, Muncie, Ind., 23-28.
Clark's Dogs—Orph., Portsmouth, O., 23-28.
Clarke, Harry Corson—Chgo., 16-May 7.
Clarke and Temple—Bijou, Dubuque, Ia., 23-28, Bijou, La Crosse, Wis., 30 May 5.
Clarke, Wilfred—Empire, Paterson, N. J., 23-28, Empire, Hoboken, 30-May 5.
Claudius and Scarlet—Orph., Kansas City, Mo., 23-28.
Clifford, Billy S.—Keeney's, Bklyn., 23-28.
Clifford and Burke—Orph., Omaha, 23-28, Orph., Minneapolis, 30-May 5.
Clifford and Hall—Pastor's, N. Y., 23-28.
Coghlan, Rose—Keith's, Prov., 23-28.
COHAN, JOSEPHINE—Alhambra, N. Y., 23-28, Proctor's 58th St., 30-May 5.
Colby Family—Orph., New Orleans, 30-May 5.
Cole and Clemons—People's, Cedar Rapids, Ia., 23-28.
Collins Bros—Maj., Chgo., 23-28.
Collins and La Belle—Bijou, Marquette, Mich., 23-28.
Colonial Septette, Ye—Colonial, N. Y., 23-28, Orph., Bklyn., 30-May 5.
Columbians, Five—Shea's, Buffalo, 23-28, Shea's, Toronto, 30-May 5.
Conchas, Paul—Poli's, New Haven, Conn., 23-28.
Conley and Klein—Columbia, St. Louis, 23-28.
Conley and Maussey—Maj., Little Rock, Ark., 23-28, Maj., Birmingham, Ala., 30-May 5.
Conlin and Hastings—Grand, Pittsburgh, 23-28.
Conway and Leland—Gattis, Eng., 16-May 5.
Cook and Stevens—Forest Highlands, St. Louis, 23-28.
COOKE AND MISS ROTHERT—Empire, Birmingham, Eng., 23-28, Empire, Hackney, 30-May 5, Empire, Holloway, 7-12.
Corbett, James J.—Hammerstein's, N. Y., 23-28.
Corbley and Burke—Orph., Omaha, Neb., 23-28.
Corrigan, Emmett—Cook's, Rochester, N. Y., 23-28.
Cox Family—Grand, Milwaukee, 23-28.
CRANE, MR. AND MRS. GARDNER—Hathaway's, New Bedford, Mass., 23-28.
Cree, Jessica—Proctor's 23d St., 23-28.
Crawford, Clifton—Alhambra, N. Y., 23-28.
Crawford and Ford—Trent, Trenton, N. J., 23-28.
Creatore—Court Sq., Springfield, Mass., 27-28, Keith's, Boston, 30-May 5.
Cricketa, The—Proctor's 23d St., 23-28.
CRESSY, WILL M., AND BLANCHE DAYNE—Keith's, Cleveland, 23-28, Temple, Detroit, 30-May 5.
Cullen, James H.—Moss and Stoll Tour, April 9-August 1.
Cunningham and Coveney—Poli's, Springfield, Mass., 23-28.
Cunningham and Smith—Lyric, Easton, Pa., 23-28.
Dair, Mlle.—Maj., Chgo., 23-28.
Dale, Violet—Keeney's, Bklyn., 30-May 5.
Daly's Dixie Serenaders—Novelty, Bklyn., 23-28.
Daly and Murphy—Star, Hamilton, Can., 23-28.
Damm Bros.—Keith's, Cleveland, 23-28.
Darling's Circus—Keeney's, Bklyn., 23-28.
Darrow, Mr. and Mrs. Stuart—Orph., Denver, Col., 23-28, Orph., Salt Lake City, 30-May 5.
Davis and Macauley—International, Chgo., 23-28.
Davis, Josephine—Keeney's, Bklyn., 23-28.
DAY, EDMUND—Proctor's, Newark, N. J., 23-28.
DAY, GEORGE W.—Bennett's, London, Ont., 23-28.
De Butts and Brother—Forest Highlands, St. Louis, 23-28.
De Haven and Parker—Proctor's 58th St., 23-28.
De Lacys, The—Bijou, Evansville, Ind., 23-28.
De Lorie—Prov. O. H., Prov., 23-25.
De Mar and Fortune—Moore's, Cortland, Me., 23-28.
De Monde and Dinsmore—Orph., Webb City, Mo., 23-28.
De Paris, Renie—H. and B., Bklyn., 23-28.
De Vere and De Vere—Olympic, Chgo., 23-28.
De Vries, Henri—Maryland, Balto., 23-28, Grand, Pittsburg, 30-May 5.
De Witt, Burns and Torrance—Empire, Johannesburg, S. A., 23-June 2.
Deagon, Ed and Kittie—Haymarket, Chgo., 23-28.
Deans, Sidney—Columbia, Cinti., 23-28.
Dell and Fonda—Bijou, Racine, Wis., 23-28.
Delmar and Dexter—Orph., Davenport, Ia., 9-28.
Delmore, Misses—Chase's, Wash., D. C., 23-28, Keith's, Pittsburgh, 30-May 5.
Deltons, Three—Chase's, Wash., D. C., 23-28.
Derenda and Green—Moss and Stoll Tour, Eng., Feb. 5-July 9.
Diamond and Smith—Cook's, Rochester, N. Y., 23-28.
Dixon and Fields—Haymarket, Chgo., 23-28.
DOHERTY, LILLIAN—Hathaway's, New Bedford, Mass., 30-May 5.
Dollar Troupe—Hammerstein's, N. Y., 23-28.
Dorgeval, Therese—Keith's, Boston, 23-28.
Downey, Leslie T.—Baldwin, 'Frisco, Cal., April 2-May 5.
Downey and Willard—Bijou, Dubuque, Ia., 23-28.
Downs, T. Nelson—Lyceum, 'Frisco, Cal., 22-28, Bell, Oakland, Cal., 29-May 5.
Dresser, Louise—Orph., Bklyn., 23-28, Keeney's, Bklyn., 30-May 5.
DREW, DOROTHY—Alhambra, Paris, France, April 1-May 31.
Drew, James Newton—Maj., Birmingham, Ala., 23-28.
Duffin-Redcay Troupe—Orrin Bros., Mexico—indefinite.
Dumonds, Three—Grand, Pittsburgh, 23-28.
Duncan, A. O.—Poli's, Springfield, Mass., 23-28.

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The PHRENOLOGIST Direction Jos. E. Shea, 147 W. 42d St.

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HOWARD AND NORTH
"HAPPY DAYS." WM. MORRIS.

JOHN W. WORLD and KINGSTON MINDELL

Majestic, Chicago	April 29	Wenona Beach, Bay City	June 17
Columbia, St. Louis	May 7	River Side Park, Saginaw	June 24
Bijou, Dubuque	May 14	San Souci, Chicago	July 1
Dominion, Winnipeg	May 21	Hopkins Park, Louisville	July 8
Dominion, Winnipeg	May 28	Hopkins Park, Memphis	July 15
Reed's Lake, Grand Rapids	June 10	Forrest Highland, St. Louis	July 22

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TOM GILLEN
FINNIGAN'S FRIEND
No lemon. A sure enough single turn. Poughkeepsie, N. Y., this week.

Dunn and Francis—Temple, Buffalo, 23-28, Lyric, Cleveland, 30-May 5.
Dupont, Marv—Mal., Chgo., 22-28.
Duryea and Mortimer—Empire, Hoboken, N. J., 23-28.
Eckel and Warner—Ben Ton, Phila., 23-28.
Eckert and Berg—Richmond, N. Adams, Mass., 23-28.
Edouin and Edwards—Moss and Stoll Tour, Eng., April 2-July 31.
Edwards, Sam—Proctor's 23d St., 23-28.
Edwards, Gus—Alhambra, N. Y., 23-28.
Elgonas Brothers—Proctor's 23d St., 23-28.
Elinore Sisters—International, Chgo., 23-May 5.
Elite Musical Four—Alhambra, N. Y., 23-28.
Elliotts, The—Pastor's, N. Y., 23-28.
Ellis, Melville—Keith's, Boston, 23-28.
Ellsworth and Burt—Family, Butte, Mont., 23-28.
Family, Spokane, Wash., 30-May 5.
Elmore and Cottrell—Bijou, Kalamazoo, Mich., 23-28.
Elton, Sam—Moss and Stoll Tour, Eng., 1-30.
Emmons, Emerson and Emmons—Columbia, St. Louis, 23-28.
Emmy, Mme.—Maj. Chgo., 23-28.
Enigmarelle—Brussels, Belg., 1-30.
Enos, Will—Family, Lafayette, Ind., 23-28.
Esmond, Mr. and Mrs. Edward—Shea's, Toronto, 23-28, Grand, Syracuse, N. Y., 30-May 5.
Ethardo, Naomi—Pastor's, N. Y., 22-28.
Evans, Chas.—Maj., Chgo., 23-28.
Everhart—Palais De Cristal, Marseilles, France, 15-May 11.
Fadettes, The—Orph., Bklyn., 23-28, Alhambra, N. Y., 30-May 5.
Falk, Eleanor—Olympic, Chgo., 23-28.
Fay, Anna Eva—Keith's, N. Y., 16-28.
Fay, Cooley and Fay—Fontaine Ferry, Louisville, 23-28.
Faye, John T. and Eva—Victoria, N. Y., 23-28.
Ferguson and Passmore—Orph., Salt Lake, U., 23-28.
Ferguson and Watson—Maryland, Balto., 23-28.
Ferranti—A. and S., Boston, 23-28.
Ferrero—Cook's, Rochester, N. Y., 23-28.
Ferris, Wiley, Trio—Lyric, Cleveland, 23-28.
Ferry—Gennett's, Richmond, Ind., 23-28.
Fields, Grace—Hammerstein's, N. Y., 23-28.
Fields and Johnson—Fontaine Ferry, Louisville, 23-28.
Fields and Ward—Proctor's 23d St., 23-28.
FISHER, MR. AND MRS. PERKINS—Auditorium, Lynn, Mass., 23-28.
Fletcher, Chas. L.—Proctor's, Newark, N. J., 23-28.
Flora, Mildred—Fontaine Ferry, Louisville, 23-28.
Flynns, The—Huber's, N. Y., 23-28.
Fontinelle—Parlor, York, Pa., 23-28.
Fords, The—Colonial, N. Y., 23-28, Orph., Bklyn., 30-May 5.
Fox, Madge—Hathaway's, New Bedford, Mass., 23-28.
FOY AND CLARK—Orph., Kansas City, Mo., 23-28, Orph., Omaha, 30-May 5.
Frank and Bob—Orph., Kansas City, Mo., 23-28.
Francis, Emma—Maryland, Balto., 23-28.
Franklin, Irene—Pastor's, N. Y., 23-28.
Fredo and Dare—Alhambra, Milwaukee, 22-28.
Freydo Brothers—Alhambra, N. Y., 23-28.
Frobel and Rouge—Hippodrome, London, Eng., 12-April 30.
Frosini, F. G.—Haymarket, Chgo., 23-28.
Futurity Winner, The—Proctor's, Albany, N. Y., 23-28.
Gallagher and Barrett—Empire, Paterson, N. J., 23-28.
Gallagher and Hild—Poll's, New Haven, Conn., 23-28.
Gardner, Jack—Alhambra, Milwaukee, 23-28.
Gardner and Maddern—Grand, Indianapolis, 23-28, Columbia, Cinti., 30-May 5.
Gardner and Revere—Maj., Houston, Tex., 23-28.
Gardner and Stoddard—Poll's, New Haven, Conn., 23-28.
Gardner and Vincent—Proctor's, Troy, N. Y., 23-28, Proctor's, Albany, N. Y., 30-May 5.
Garrison, Jules and Ella—Colonial, N. Y., 23-28, Orph., Bklyn., 30-May 5.
Garson, Marion—Keith's, N. Y., 23-28, Keith's, Phila., 30-May 5.
Gartelle Bros.—Doric, Yonkers, N. Y., 23-28.
Gaylor and Graff—Keith's, Boston, 23-28.
Gaylord, Bonnie—Crystal, Milwaukee, 23-28, Maj., Chgo., 30-May 5.
Geiger and Walters—Poll's, Springfield, Mass., 23-28, Keith's, Prov., 30-May 5.
Gilday and Fox—Proctor's, Newark, N. J., 23-28, Poll's, New Haven, Conn., 30-May 5.
Gilfoil, Harry—Keith's, Phila., 23-28.
Gillette, Viola—Orph., Bklyn., 23-28.
Gillihan and Murray—Bijou, Des Moines, Ia., 23-28.
Gillihan and Perry—Maj., Ft. Worth, Tex., 23-28, Maj., Little Rock, Ark., 30-May 5.
GILROY, HAYNES AND MONTGOMERY—Star, Vancouver, B. C., 23-28, Star, Tacoma, Wash., 30-May 5.
Gilroy, John—Keith's, N. Y., 23-28.
Girard, Marie—Empire, Fresno, Cal., 23-28.
Gleasons, The, and Houlihan—Columbia, St. Louis, 23-28.
Glenroy, James Richmond—Gotham, Bklyn., 23-28.
Glose, Augusta—Proctor's, Albany, N. Y., 23-28, Chase's, Wash., D. C., 30-May 5.
Goetz and Nelson—Keith's, Prov., 30-May 5.
Goforth and Doyle—Proctor's, Albany, N. Y., 23-28.
Golden and Hughes—Keeney's, Bklyn., 23-28.
Goldin, Horace—Alhambra, N. Y., 23-28.
Goolmans, Musical—Bijou, Dubuque, Ia., 23-28.
Gordon, Cliff—H. and B., Bklyn., 23-28.
Gorman and West—Novelty, Bklyn., 23-28.
Gould and Surratt—Keith's, Prov., 23-28.
Grand Opera Trio—Hathaway's, New Bedford, Mass., 23-28.
Grant, Burt and Bertha—Orph., Kansas City, Mo., 22-28.
Green and Werner—Prov. O. H., Prov., 23-25, Keeney's, Bklyn., 30-May 5.
Grif Bros.—Grand, Pittsburgh, 23-28.
Guilbert, Yvette—Proctor's 23d St., 23-28, Proctor's, Newark, N. J., 30-May 5.
Hacker-Lester Trio—Columbia, St. Louis, 23-28.
Haines, Nat—Columbia, Cinti., 23-28.
Hamilton and Wiley—Lyric, Cleveland, 23-28.
Harcourt, Frank—Euson's, Chgo., 15-28.
Hardman, Joe—Huber's, N. Y., 23-28.
Harmony Four—Keith's, Cleveland, 23-28.
Harris, Chas. and Edna—Olympic, Chgo., 23-28.
Harrison, Lee—Keith's, Cleveland, 23-28.
Hathaway and Seigel—Cook's, Rochester, N. Y., 23-28.
Havel, Thos. O'Brien—Empire, Hoboken, N. J., 23-28.
Hawkins, Lew—Pastor's, N. Y., 23-28.
Hawthorne and Burt—Keith's, Boston, 23-28.
Hays and Johnson—Poll's, New Haven, Conn., 23-28.
Hayward, Conroy and Hayward—Temple, Ft. Wayne, Ind., 23-28, Lyric, Terre Haute, Ind., 29-May 5.
Hearn, Tom—Keith's, Prov., 23-28.
Heclow, Chas.—Bijou, Duluth, Minn., 23-28.
Hefron, Tom—Garrick, Burlington, Ia., 23-28.
HELENA, EDITH—Palais d'Eti, Brussels, 14-28, Tivoli, London, Eng., May 14-July 7.
Henderson and Ross—Maj., Little Rock, Ark., 23-28.
Henry and Francis—Keith's, Prov., 23-28.
Herald Square Quartette—Poll's, Bridgeport, Conn., 23-28.
Hermany's Dogs—Proctor's 125th St., 23-28.
HERRMANN, ADELAIDE—Proctor's 58th St., 30-May 5.
HERRMANN, THE GREAT—Temple, Detroit, 30-May 5.
Herron, Birtie—Lyric, Cleveland, 23-28.
Herzog-Camaras Sisters—Proctor's 58th St., 23-28.
Hill and Sylvany—Cook's, Rochester, N. Y., 23-28.
Hill, Edmunds and Florence—Novelty, Denver, Col., 23-28.
Hills and Wilson—Grand, Pittsburgh, 23-28.
Hillyers, Three—Crystal, Anderson, Ind., 23-28, Crystal, Kokomo, Ind., 30-May 5.
Himan, Capt.—Bijou, Galesburg, Ill., 23-28.
Hoch and Elton—Grand, Pittsburgh, 23-28, Chase's, Wash., D. C., 30-May 5.
Hodges and Launchmere—Keith's, Boston, 23-28.
Holbrooks, The—A. and S., Boston, 23-28.
Holmans, The—Orph., Frankford, Ger., 16-30.
Holmes and Waldon—Grand, Hamilton, O., 23-28.
Hopper, Edna Wallace—Alhambra, Milwaukee, 23-28.
Horsky-Bergere—Alhambra, Milwaukee, 23-28.
Houdini—Keith's, Boston—indefinite.
Howard's Dogs and Ponies—Alhambra, N. Y., 23-28.
Howard and North—Howard, Boston, 23-28.
Huegel Bros.—Bijou, Flint, Mich., 23-28.
Hull, Lydia—Atlantic Garden, N. Y., 23-28.
Hungarian Hussar Band—Poll's, Bridgeport, Conn., 30-May 5.
Hyams and McIntyre—Grand, Pittsburgh, 23-28.
Imperial Japanese Guard—Casino, Paris, France, 19-April 30.
Innes and Ryan—Park, Worcester, Mass., 23-28, Keith's, Boston, 30-May 5.
"In the Swim"—Poll's, New Haven, Conn., 23-28.
Italian Trio—Empire, Hoboken, N. J., 23-28.
Jacobs and Sardel—Grand, Hamilton, O., 23-28, Orph. Portsmouth, O., 30-May 5.
Jacobs' Canines—Poll's, New Haven, Conn., 23-28.
Jackson, Harry and Kate—Mohawk, Schenectady, N. Y., 23-28.
Jackson and Wentworth—Crystal, Frankfort, Ind., 23-28.
Jeanne and Ellsworth—Bon Ton, Phila., 23-28.
Jee, James J.—Poll's, Bridgeport, Conn., 23-28.
Jennings and Jewell—Empire, Des Moines, Ia., 23-28.
Johnson, Carroll—Poll's, New Haven, Conn., 23-28.
Johnson, Honey—Howard, Boston, 23-28.
Johnson and Wells—Shea's, Toronto, 23-28.
JOHNSTONS, MUSICAL—Alhambra, Paris, France, April 1-May 31.
Jones, Irving—H. and B., Bklyn., 23-28, Keith's, Prov., 30-May 5.
Jones and Hite—Olympic, Chgo., 23-28.
Jordan, Harry—Bon Ton, Phila., 23-28.
Jordan and Harvey—Pavilion, London, Eng.—indefinite.
Josselin Trio—Mohawk, Schenectady, N. Y., 23-28.
Juliana, The—Crystal, Detroit, 23-28.
Kalmos, The—Bon Ton, Phila., 23-28.
Karahanna Japs—Eden Musee, N. Y.—indefinite.
Karno—Poll's, Springfield, Mass., 23-28.
Kartell, Albert—Orph., Frankfort, Ger., 10-30.
Kaufman Family—H. and S., N. Y., 23-28.
Kelcy, Mr. and Mrs. Alfred—Maj., Ft. Worth, Tex., 23-28, Maj., Little Rock, Ark., 30-May 5.
Kelly and Reno—Empire, London, Eng., 2-28.
Kelly, Sam and Ida—Crystal, Kokomo, Ind., 23-28.
Kelly, Walter C.—Shea's, Buffalo, 23-28.
Kennedy and Rooney—Haymarket, Chgo., 23-28, Columbia, St. Louis, 30-May 5.
Kennedy and Wilkins—Bon Ton, Phila., 23-28.
Keno, Walsh and Melrose—Orph., Minneapolis, 23-28, Orph., Denver, Col., 30-May 5.
Kenton, Dorothy—Colonial, Lawrence, Mass., 23-28.
Keogh, Thomas J.—Orph., Kansas City, Mo., 28-May 5.
Keough, Edwin—Proctor's 58th St., 23-28.
Kitafuku Troupe—Novelty, Bklyn., 23-28.
Kins-Ners—Shea's, Toronto, 23-28.
Klein and Gotthold—Olympic, Chgo., 23-28.
Klein, Ott Brothers and Nicholson—Pastor's, N. Y., 23-28, H. and S., N. Y., 30-May 5.
Kleist, Paul—Orph., 'Frisco., Cal., 16-May 5.
Knight Bros. and Sawtelle—Chase's, Wash., D. C., 23-28.
Kollins, King—Maj., Little Rock, Ark., 23-28.
Kosure and Chaplain—Bijou, Galesburg, Ill., 23-28.
Kurtis and Busse and Dogs—Keith's, Phila., 23-28.
La Bell, Wm.—Gotham, Bklyn., 23-28.
La Clair and West—Family, Pottsville, Pa., 23-28.
La Mar, Harry—Mohawk, Schenectady, N. Y., 23-28.
La Mase Brothers—Moore's, Portland, Me., 23-28.
La Moines, The—Olympic, Chgo., 23-28.
La Mont, Ollie—Tivoli, Missoula, Mont., 23-28.
La Mount and Paulette—A. and S., Boston, 16-28.
La Tell Bros.—Maj., Chgo., 23-28.
La Vine, Cimaron, Trio—Keeney's, Bklyn., 23-28.
La Vine and Waltons—Orph., Kansas City, Mo., 22-28, Orph., New Orleans, 30-May 5.
Lancaster, Bingham and Robinson—Moore's, Portland, Me., 23-28.
Lafayette—Keith's, Boston, Mass., 16-30.
Lancaster, Tom—Bijou, Flint, Mich., 23-28.
Larkens and Patterson—Hammerstein's, N. Y., 23-28.
Larkin and Daly—Howard, Boston, 23-28.
Larsen Sisters—Empire, Hoboken, N. J., 23-28.
Lawrence, Al.—Proctor's 125th St., 23-28.
Lawrence Trio—Howard, Boston, 23-28.
Lawrence and Harrington—Moore's, Portland, Me., 23-28, Keith's, Prov., 30-May 5.
Le Clair, John—Orph., Reading, Pa., 23-28, Novelty, Bklyn., 30-May 5.
Le Dent—Haymarket, Chgo., 23-28, Columbia, St. Louis, 30-May 5.
Le Maire and Le Maire—Colonial, Lawrence, Mass., 23-28.
Le Pages, The—Orph., New Orleans, 23-28.
Le Roy and Woodford—Colonial, Lawrence, Mass., 23-28.
Leona and Dale—Temple, Detroit, 23-28.
Leonard, Eddie, and Sharp Bros.—Keith's, Prov., 23-28.
Leonard and Fulton—Gotham, Bklyn., 23-28.
Leonard, Gus—Poll's, Springfield, Mass., 21-28.
Leroy and Woodford—Keeney's, Bklyn., 23-28.
Leslie and Daly—Shea's, Toronto, 23-28.
Lester, Alfred—Proctor's 58th St., 23-28.
Levy, Mrs. Jules—Maj., Houston, Tex., 23-28.
Libbey and Trayer—Bennett's, London, Ont., 23-28.
Lindsay and Chalt—Gotham, Bklyn., 23-28.
Littlefield, Chas.—Shea's, Toronto, 23-28.
Lockett, Mattie—Proctor's 125th St., 23-28.
Lorenzo, H. T.—9th and Arch, Phila., 16-28.
Luby, Edna—Prov. O. H., Prov., 23-25.
Luce and Luce—Grand, Vancouver, B. C., 23-28.
Lucado's Reeds—International, Chgo., 23-28.
Lucy and Lucier—Maj., Chgo., 23-28.
Luigi and Rossi—Chase's, Wash., D. C., 23-28.
Lukens, Four—Chase's, Wash., D. C., 23-28, Shea's, Buffalo, 30-May 5.
Lynch, Dick—Haymarket, Chgo., 23-28.
Lyster and Cooke—Unique, Minneapolis, 23-28, Chase's, Wash., D. C., 30-May 5.
McAvoy, Dan—Shea's, Toronto, 23-28, Chase's, Wash., D. C., 30-May 5.
McCarty, Myles—Orph., Omaha, 22-28.
McCrea and Poole—Keith's, Phila., 23-28.
McCree, Junie—Proctor's, Newark, N. J., 23-28.
McCune and Grant—Bijou, Alpena, Mich., 23-28.
McDowell, John and Alice—Haymarket, Chgo., 23-28, Olympic, Chgo., 30-May 5.
McGee and Collins—Bijou, Decatur, Ill., 23-28.
McKinnon and Reed—Gaiety, Springfield, Ill., 23-28.
McMahon and Chapelle—Grand, Pittsburgh, 23-28, Shea's, Buffalo, 30-May 5.
McMahon's Minstrel Maids—Grand, Pittsburgh, 23-28.
Macart's Dogs and Monkeys—Empire, Paterson, N. J., 23-28, Lawrence, Mass., 30-May 5.
Macarte Sisters—Temple, Detroit, 23-28.
Maceo and Fox—Hansa, Hamburg, Ger., 1-30.
Mecks, Two—Bijou, Green Bay, Wis., 23-28.
Macy and Hall—Keith's, Boston, 23-28.
Madcaps, The—Pastor's, N. Y., 23-28, Castro's, Fall River, Mass., 30-May 5.
Maginleys, The—Shea's, Toronto, 23-28.
Magnani Family—Orrin Bros., Mexico, 16-May 19.
Majestic Trio—Proctor's, 23d St., 23-28.
Mallory Brothers, Brooks and Halliday—Columbia, Cinti., 22-28, Maj., Chgo., 30-May 5.
Manning Trio—Lyric, Lincoln, Neb., 23-28.
Mandolin Trio—Star, Hamilton, Can., 23-28.
Mansfield and Wilbur—Shea's, Buffalo, 23-28.
Mantell's Marionettes—Crystal, Detroit, 23-28.
Mcbaffey, Blanche—Columbia, Cinti., 23-28.
Melroy Trio—Bijou, Galesburg, Ill., 23-28.
Marco Twins—H. and S., N. Y., 23-28.
Mardo Trio—Crystal, Milwaukee, 23-28.
Mario and Aldo—Hansa, Hamburg, Ger., 2-30.
Marseilleres—Proctor's 58th St., 23-28.
Marshall and Loraine—International, Chgo., 23-28.
Martin, Dave and Percie—Gennett's, Richmond, Ind., 23-28.
Martinee Bros.—Alhambra, Paris, France, 2-28.
Martinette and Sylvester—Fontaine Ferry, Louisville, 23-28.
Martyne and Hardy—Crawford's, Topeka, Kan., 23-28.
Mason and Kelly—Poll's, Springfield, Mass., 23-28.
Mason's Society Belles—Hathaway's, New Bedford, Mass., 30-May 5.
Massey and Kramer—Family, N. Y., 23-28.
Mathieus, Juggling—Keith's, N. Y., 23-28, Keith's, Phila., 30-May 5.
Matthews, Zoa—Forrest Highlands, St. Louis, 23-28.
Max and Mortise—Proctor's, Newark, N. J., 23-28.
May and Miles—Bijou, Kewanee, Ia., 23-28.
Mazarto—O. H., Prov., 23-25.
Mazus and Maset—Poll's, Bridgeport, Conn., 23-28.
Meers, Three—Poll's, Springfield, Mass., 23-28, Poll's, Bridgeport, Conn., 30-May 5.
Meier and Mora—South Africa, April 1-Aug. 15.
Melville and Stetson—Maj., Chgo., 23-28.
MEREDITH SISTERS—Maillnl, Hanover, Germany 16-30.
Meriam's Dogs—Colonial, N. Y., 23-28, Orph., Bklyn., 30-May 5.
Mettier, Lew—Tivoli, Cape Town, South Africa—indefinite.
Mexias and Mexias—Columbia, St. Louis, 23-28.
Middleton, Gladys—Cripple Creek, Col.—indefinite.
Midgley and Quinn—Grand, Syracuse, N. Y., 23-28, Proctor's 23d St., 30-May 5.
Military Octette—Novelty, Bklyn., 23-28.
Miller and Browning—Maj., San Antonio, Tex., 22-28, Maj., Ft. Worth, Tex., 29-May 5.
Miller, Carrie Bell—Main St., Peoria, Ill., 23-28.
Millership Sisters—Keith's, Prov., 30-May 5.
Millman Trio—Poll's, Springfield, Mass., 23-28, Poll's, New Haven, Conn., 30-May 5.
Mills and Morris—Arcade, Toledo, 22-28, Bennett's, London, Can., 30-May 5.
Miskel, Cora—Olympic, S. Bend, Ind., 23-28.
Mitchell and Browning—Orph., Springfield, O., 23-28.
Mitchell and Cain—Orph., Los Angeles, Cal., 16-28.
Mitchells, Three—Atlantic Garden, N. Y., 23-28.
Monroe, George W.—Keith's, Balto., 23-28, H. and B., Bklyn., 30-May 5.
Monroe, Mack and Lawrence—H. and S., N. Y., 23-28, Empire, Paterson, N. J., 30-May 5.
Montague's Circus—Orrin Brothers, Mexico—indefinite.
Mooney and Holbean—Palace, Johannesburg, South Africa, March 12-June 5.
Morgan and Chester—Grand, Tacoma, Wash., 23-28.
Morris' Animals—Keith's, Prov., 30-May 5.
Morris, Nina—Maryland, Balto., 23-28.
Morton and Diamond—Keith's, Prov., 30-May 5.
Morton, James J.—Shea's, Toronto, 23-28.
Mosher, Houghton and Mosher—Shea's, Buffalo, 23-28.
MOTOGIRL, LA—Circus Carre, Amsterdam, Holland, 1-30, Hansa, Hamburg, Ger., May 1-31.
Mozarts, The—Empire, Col. Springs, Col., 23-28.
Mudge, Hicks and Montgomery—Crystal, Milwaukee, 23-28, Masonic Temple, Ft. Wayne, Ind., 30-May 5.
Mullen and Correlli—Keith's, N. Y., 21-28.
Murphy, Thompson and Murphy—Huber's, N. Y., 16-28.
Murphy and Whitman—Star, Hamilton, Can., 23-28.
Niagara Falls, N. Y., 30-May 5.
Myslick's Warblers—A. and S., Boston, 16-28.
Neff and Miller—Orph., Bklyn., 23-28, Hathaway's, New Bedford, Mass., 30-May 5.
Nelson and Hickey—Alhambra, Milwaukee, 23-28.
Newell and Niblo—Auditorium, Lynn, Mass., 23-28.
Newman and Knowles—Keith's, Phila., 23-28.
NIBLO, FRED—Alhambra, N. Y., 23-28, Proctor's 58th St., 30-May 5.
Nice, Emily—Columbia, St. Louis, 23-28.
Nichols Sisters—Keith's, Prov., 30-May 5.
Nida, Mlle.—International, Chgo., 23-28, Lyric, Cleveland, 30-May 5.
Norman, Mary—Proctor's 23d St., 23-28.
Norrises, The—Empire, Pittsfield, Mass., 23-28.
NORTON, MISS, AND PAUL NICHOLSON—Orph., Utica, N. Y., 23-28, Shea's, Toronto, 30-May 5.
Nosworth, Jack—Prov. O. H., Prov., 23-25, Keeney's, Bklyn., 30-May 5.
O'Day, Ida—Proctor's 23d St., 23-28.
Omar, Singh—Crystal, Detroit, 30-May 5.
Oniaw Trio—Olympic, Chgo., 23-28.
Owen, Francis—Trent, Trenton, N. J., 23-28.
Owen, Garry—Keeney's, Bklyn., 23-28, Chgo., 23-28.
Palmer and Jolson—Haymarket, Chgo., 23-28.
Patrice—Olympic, Chgo., 23-28.
Pattersons, Bounding—Empire, Johannesburg, S. A., May 14—June 30.
Paulinetti and Piquo—Eden, Bologna, Italy, 16-28, Olympia, Venice, Italy, 30-May 26.
Pekin Zouaves—Keith's, Prov., 23-28, Keith's, Boston, 30-May 5.
Pelots, Fred and Annie—Olympic, Chgo., 23-28, Grand, Marion, Ind., 30-May 5.
Perry, Frank L.—Lyric, Ft. Dodge, Ia., 23-28.
Petching Bros.—Hathaway's, New Bedford, Mass., 23-28.
Peters, Phil and Nettie—Moore's, Portland, Me., 23-28, Empire, Paterson, N. J., 30-May 5.
Phelps, Three—Crystal, Muskegon, Mich., 9-28.
Phillips, Leonard—Star, Muncie, Ind.—indefinite.
Picchiani Troupe—Maryland, Balto., 23-28.
Piccolo Midgets—Orph., New Orleans, 23-28.
Pierce and Maizee—Empire, Johannesburg, South Africa, March 12-April 21, Empire, Cape Town, 23-June 2.
Pierce and Opp—Proctor's 58th St., 23-28, Proctor's, Albany, N. Y., 30-May 5.
Pirscoffs, The—Proctor's 23d St., 23-28.
Polk, Kollins and Carmen Sisters—Keith's, Phila., 23-28.
Post and Russell—Pastor's, N. Y., 23-28.
Potter and Hartwell—Poll's, Bridgeport, Conn., 23-28.
Powers, Mr. and Mrs. John—Olympic, Chgo., 23-28.
Powers, James T.—Temple, Detroit, 23-28.
Powers and Theobald—Crystal, Kokomo, Ind., 23-28.
Pratt's Dogs—Novelty, Bklyn., 23-28.
Prelle's Dogs—Temple, Detroit, 23-28.
Probst—Orph., New Orleans, 23-28.
Provenians, Five—Grand, Pittsburgh, 23-28.
Radford and Valentine—Barrasford Tour, Eng., 2-30.
Ramsey Sisters—Maj., Little Rock, Ark., 23-28.
Rappo Sisters—Columbia, Cinti., 23-28.
Rastus and Banks—Pal., Southampton, Eng., 23-28, Pal., Bath, 30-May 5, Pal., Bradford, Eng., 9-12.
Ravenscroft, Charlotte—Grand, Marion, Ind., 23-28.
Rawson and June—Orph., Salt Lake City, 23-28.
Ray, Fred—Casto, Fall River, Mass., 23-28.
Rayfield, Florence—Crystal, Logansport, Ind., 23-28.
Raymond and Caverly—Poll's, Bridgeport, Conn., 23-28.
Rayno's Bull Dogs—Garrick, Wilmington, Del., 23-28.
Redford and Winchester—Grand, Pittsburgh, 23-28, Shea's, Buffalo, 30-May 5.
Red Raven Cadets—Watertown, N. Y., 23-28, Cleveland, 30-May 5.
Reed Birds—H. and B., Bklyn., 23-28.
REID SISTERS—Utica, N. Y., 23-28, Hammerstein's, N. Y., 30-May 5.
Reynard, Ed. F.—Gotham, Bklyn., 23-28.
Rialto Quartette—Novelty, Fresno, Cal., 23-28, Novelty, Los Angeles, Cal., 30-May 12.
Rice and Cady—H. and S., N. Y., 23-28.
Rice and Cohen—H. and B., Bklyn., 23-28.
Rice and Elmer—H. and B., Bklyn., 23-28.
Rice, Fanny—Alhambra, Milwaukee, 23-28.
Rice and Prevost—Prov. O. H., Prov., 23-25, Proctor's 58th St., 30-May 5.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 23—indefinite.
Ring, Blanche—Proctor's 58th St., 23-28.
Ring, Julie—Columbia, St. Louis, 23-28.
Roberts, Four—Unique, Eau Claire, Wis., 23-28, Bijou, Duluth, Minn., 30-May 5.
Roby, Dan—Bijou, Lansing, Mich., 23-28.
Rogers, Will—Wintergarten, Berlin, Ger., 1-May 1.
Romano, Mme. Norma—Columbia, St. Louis, 23-28.
Romanos, Five—Proctor's, Newark, N. J., 23-28.
Rooney and Bent—Proctor's, Newark, N. J., 23-28.
Rose and Ellis—Orph., Denver, Col., 23-28.
Roses, Three—Doric, Yonkers, N. Y., 23-28.
Ross and Lewis—Stoll Tour, Eng., March 12-May 5, Palace, Bath, 7-12.
Ross Sisters—Orph., Chillicothe, O., 23-28.
Rossi's Horse—Chase's, Wash., D. C., 23-28.
Russell, Lillian—Prov. O. H., Prov., 23-25.
Russell, Leo—Alhambra, Milwaukee, 23-28.
RYAN, THOMAS J., AND MARY RICHFIELD—Proctor's 58th St., 23-28, Keith's, Phila., 30-May 5.
SABEL, JOSEPHINE—Empire, Nottingham, Eng., 23-28, Palace, Leicester, Eng., 30-May 5, Coliseum, London, Eng., 7-June 2.
Sabine, O'Neil and Vera—Keith's, Prov., 23-28.
Sailor and Barbaretto—Keith's, Prov., 23-28.
Salerno—Empire, Hoboken, N. Y., 16-28.
Sander, Paul—Orph., Omaha, Neb., 16-28.
Saunders, "Chalk"—Keith's, N. Y., 23-28.
Scott and Howard—9th and Arch, Phila., 23-28.
Schrode, Wm. C.—Proctor's 58th St., 23-28.
Sears—East End, Memphis, Tenn., 23-28, Forest Highlands, St. Louis, 30-May 5.
Seasons, Four—Proctor's 23d St., 23-28.
Seldoms, The—Orph., Kansas City, Mo., 23-28.
Semon, Charles F.—Alhambra, N. Y., 23-28, Auditorium, Lynn, Mass., 30-May 5.
Seville, Lily—Keith's, Prov., 23-28.
Seymour and Dupree—Idea, Oshkosh, Wis., 23-28.
Seymour and Hill—Keith's, Prov., 23-28.
Sean and Warren—Keith's, N. Y., 23-28.
Sherman and De Forest—Orph., Omaha, 22-28, Orph., Kansas City, Mo., 29-May 5.
Sherry, J. W.—International, Chgo., 23-28.
Simon and Gardner—Columbia, Cinti., 23-28.
Simpsons, Musical—Maj., Chgo., 23-28.
Sinclair Sisters—Haymarket, Chgo., 23-28.
Sirronje—Proctor's, Newark, N. J., 23-28.
Smith and Baker—Keith's, Prov., 23-28.
Smith and Fuller—Empire, Hoboken, N. J., 23-28.
Smith and O'Brien—Poll's, New Haven, Conn., 23-28.
Smith and Campbell—Keith's, Prov., 23-28.
SNYDER AND BUCKLEY—Grand, Syracuse, N. Y., 23-28, Shea's, Buffalo, 30-May 5.
Somers and Law—Family, Lancaster, Pa., 23-28, Grand, Pittsburgh, 30-May 5.
Spissel Bros. and Mack—Proctor's, Troy, N. Y., 23-28.
Spook Minstrels—Poli's, Bridgeport, Conn., 23-28.
Stanleys, The—Pastor's, N. Y., 23-28.
Stanley and Wilson—Orph., Omaha, 23-28, Orph., Minneapolis, 30-May 5.
Stanton, Walter—Maj., Chgo., 23-28.
Steeley, Doty and Coe—Columbia, St. Louis, 23-28.
Stein, Eretto—Scala, Hague, Hol., 16-30, Casino, Rotterdam, Hol., May 1-15.
Steinert and Thomas—Orph., Springfield, O., 23-28.
Stevens, Kittie—Star, Hamilton, Can., 23-28.
Stewart and Raymond—Lyric, Cleveland, 23-28.
St. John and Le Fevre—Empire, Hoboken, N. J., 23-28, Young's Pier, Atlantic City, 30-May 5.
St. Ange Bros.—Mohawk, Schenectady, N. Y., 23-28.
Sullivan and Pasquelena—H. and B., Bklyn., 30-May 5.
Sully and Phelps—Lyric, Wichita, Kan., 23-28.
Sully, Lew—Columbia, St. Louis, 23-28.
"Sunny South"—Temple, Detroit, 23-28.
Sylvester, Jones and Pringle—Trent, Trenton, N. J., 23-28.
Symonds, Lottie West—Lyric, Cleveland, 23-28.
Tanna—Bon Ton, Phila., 23-28.
Tascott—Pastor's, N. Y., 23-28.
Tasmanian Troupe—Havana, Cuba, 2-28.
Teal, Raymond—Orph., Salt Lake City, U., 23-28.
Teed and Lazell—Bijou, Kenosha, Wis., 23-28.
Tenji Troupe—Proctor's 58th St., 23-28.
Thorne and Carleton—Keith's, Phila., 23-28.
Thorne, Mr. and Mrs. Harry—Orph., Mt. Vernon, N. Y., 23-28.
Tilley, Vesta—Colonial, N. Y., 30-May 5.
Toys, Musical—Family, Shamokin, Pa., 23-28.
Tracey, Kitty—Shea's, Buffalo, Wis., 23-28.
Travers, Roland—Unique, [illegible]
Trillers, The—Keith's, [illegible]
Trovollo—Keith's, Boston, [illegible]
TRUESDELL, MR. [illegible] HOWARD—H. and S., N. Y., 30-[illegible], 23-28.
Turpin, Ben—People's, [illegible], 23-28.
Tyce and Jermon—H. and [illegible], 23-28.
Valdares, Six—Shea's, Toronto, 23-28.
Valois, Harry—Grand, Tacoma, Wash., 23-28.
Van, Billy—Chase's, Wash., D. C., 23-28, Grand, Pittsburgh, 30-May 5.
Van Goffre and Cotrely—People's, Leavenworth, Kan., 22-28.
Vance, Clarice—Gotham, Bklyn., 23-28.
Vermette and Dionne—Col., Buenos Ayres, S. A., 2-30.
Vernon—Proctor's, Albany, N. Y., 23-28.
Victor's Venetian Band—Keeney's, Bklyn., 23-28, Doric, Yonkers, N. Y., 30-May 5.
Victoria, Vesta—Hammerstein's, N. Y., 16-28.
Vida, Mlle.—International, Chgo., 23-28, Doric, Yonkers, N. Y., 30-May 5.
Village Choir—Gotham, Bklyn., 23-28, Doric, Yonkers, N. Y., 30-May 5.
Vinella's Horses and Ponies—H. and B., Bklyn., 23-28.
Virginia Trio—Maj., Chgo., 23-28.
Vivians, Two—Forest Highlands St. Louis, 23-28.
Von Biene—Shea's, Toronto, 23-28.
Wakefield, Willa Holt—Maryland, Balto., 23-28.
Walsh, Chas. and Jennie—Crystal, Frankford, Ind., 16-28.
Walters and Prouty—Novelty, Bklyn., 23-28, H. and B., Bklyn., 30-May 5.
Walton, Fred—H. and S., N. Y., 23-28, H. and B., Bklyn., 30-May 5.
Ward and Curran—Keith's, Phila., 23-28.
Waterbury Bros. and Tenny—Shea's, Buffalo, 23-28.
Watson, Hutchins and Edwards—Haymarket, Chgo., 23-28.
Watson's Farmyard—Proctor's, Albany, N. Y., 23-28.
Welch, Jim and Celia—Elite, Davenport, Ia., 23-28.
Welch, Joe—Fontaine Ferry, Louisville, 23-28.
Weller, Lizzie—Temple, Ft. Wayne, Ind., 23-28.
Wells, Lew—Maj., Chgo., 23-28.
West and Benton—Bijou, Duluth, Minn., 23-28.
West and Fowler—Bijou, Kenosha, Wis., 23-28.
West and Van Sicklen—Bennett's, London, Ont., 30-May 5.
Weston, Willie—Keith's, Boston, 23-28.
Westons, Three—H. and S., N. Y., 23-28.
Whipple, Waldo—Park, Erie, Pa., 23-28.
White, Ed and Rolla—Euson's, Chgo., 23-28.
White City Quartette—Temple, Detroit, 23-28.
Whiting and Brocco—Maj., Fort Worth, Tex., 23-28, Maj., Little Rock, Ark., 30-May 5.
Wilbur, Oliver—Crystal, Detroit—indefinite.
WILDER, MARSHALL P.—Columbia, St. Louis, 23-28.
Wiley and Farris—Lyric, Cleveland, 23-28.
Wilkes, Mattie—Moss and Stoll Tour, Eng., 2-30.
Williams, Gus—Gotham, Bklyn., 23-28.
Williams and Aleen—Howard, Boston, 23-28.
Williams and Mayer—Crystal, Rock Island, Ill., 23-28.
Williams and Pullman—9th and Arch, Phila., 23-28.
Willis and Hassan—Howard, Boston, 23-28.
Wilson, George—Novelty, Bklyn., 23-28.
Wilson Trio—Keith's, Phila., 23-28.
Wilson and Mae—Grand, Pittsburgh, 23-28.
Wilson and Proctor—Star, Hamilton, Can., 23-28.
Wilsons, The—Keith's, Prov., 23-28.
Winslow, Wynne—Haymarket, Chgo., 23-28.
Winter, Winona—Colonial, N. Y., 23-28, Orph., Bklyn., 30-May 5.
Wolkowsky Troupe—Orrin Bros., Mexico, Mex., 2-30.
Wood, George H.—H. and S., N. Y., 23-28.
Wood, Milt—Alhambra, N. Y., 23-28.
Woodford and Marlboro—Crystal, Marion, Ind., 16-28.
Woodward, V. P.—Proctor's 23d St., 23-28.
World and Kingston—Orph., Minneapolis, 22-28, Maj., Chgo., 30-May 5.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Walter Jones and Mabel Hite head the bill at the Olympic. Others are the Eight Allisons, Patrice and co., Eleanor Falk, Onlaw Trio, John Birch, Charles and Edna Harris, Kine and Gotthold, Mr. and Mrs. John Powers, Charley Banks, Fred and Annie Polo, La Moines, De Vere and De Vere, and Burlingame Brothers.——Majestic: Charles E. Evans and co., Les Brunins, Melville and Stetson, Mary Dupont and co., Walter Stanton and ballet, Al. Carleton, Madame Emmy's pets, Lucy and Lucier, Musical Simpsons, La Tell Brothers, Lew Wells, Collins Brothers, Mlle. Dair, Virginia Trio.——International: Elinore Sisters, Mlle. Veda, Musical Reeds, Yale Trio, Lucados, and Davis and Macauley.——Haymarket: Watson, Hutchings and Edwards, Wormwood's monkeys, Kennedy and Rooney, Wynne Winslow, Musical Byrons, Palmer and Joison, Dick Lynch, Dixon and Fields, John and Alice McDowell, Signor Frosini, Ed and Kittie Deagon, Frank Le Dent, Sisters Sinclair, Ballentine Trio.——Trocadero: Trocadero Burlesquers.——Folly: The Merrymakers.——Enson's: Newport Belles.
OTIS COLBURN.

BOSTON, MASS.—Keith's: Lafayette, Bond Brothers, Hawthorne and Burt, Carleton, Macy and co., Melville Ellis, Therese Dorgeval, Trovollo, Les Auberts, Hodges and Launchmere, Willie Weston, the Trillers, Brummel and Kimberly, and Young and Melville.——The Summer season at the Palace opened 23 with a stock co., in which the comedy leaders are Milton Shuster, Al. Patterson, Leo Stevens, Charles Phillips, and James Dixon. Among the women are Mae Bryant, Hattie Mills, Lillian Keeley, Edith Randall, Cora Eveiyn, Esher Sisters, Anna Mantell, and Pearl Irving. Changes of burlesque and olio will be made each week.——Howard Athenaeum: Howard and North, Lawrence Trio, Williams and Aleene, Wills and Hassen, Honey Johnson, Larkin and Daly, and the burlesque co.——The Moonlight Maids are at the Lyceum.——The Washington Society Belles are at the Columbia.——Austin and Stone's: Cramer and Casper, Helena Robinson, Hillman, Lewis and Howe, and the Lowneys.——Creatore and his band will be the next star attraction at Keith's.
JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre, week 23: Harry Gilfoil, Broomstick Witches, Polk, Kollins and the Carmen Sisters, Thorne and Carlton, Byron and Langdon, Ward and Curran, Arnot and Gunn, Wilson Trio, McCrea and Poole, Kurtis and Busse, Newman and Knowles, Byers and Herman.——Trocadero: Parisian Belles.——Casino: Sam Scribner's Gay Morning Glories. Bowery Burlesquers 30.——Bijou: Dreamland Burlesquers. Alcazar Beauties 30.——Lyceum: Blue Ribbon Girls. Majestics 30.——Bon Ton: Jeaure and Ellsworth, Harry Jordan, Kennedy and Wilkins, Margaret Blake, Tanna, and the Kalmos.——This is circus week. Hagenbeck's Show owns the town.
S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): During the week 16-21 the new romantic opera As Once of Old, written by Jules Jordan, of this city, received its initial performances and was splendidly received. The orchestra was augmented and the singers were Herbert Whitney, James King, Joseph Alexander, Mrs. Claude Sparr, Bertha Burdick, Lois Hamer, Frances Linnell, and Ernest Walters. Dr. Jordan is to be complimented on his latest effort. The bill also contained the Four Bards, Carleton Macy and Myrtle May, McMahon's Watermelon Girls, Carlin and Otto, Therese Dorgeval, McMahon and Chappelle, Hodges and Launchmere, Jacobs' dogs, Kates Brothers, Conlon and Hastings, and Adams and Mack.——Westminster (George H. Batcheller, mgr.): A good bill by the New York Stars 16-21 drew good houses. Golden Crook 30-5.
HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Parisian Belles co. did a big week 16-21. London Gaiety Girls 23-28.——Bijou (Colonel John W. Holmes, mgr.): The annual benefit of the Police Mutual Aid Society took place 16-21 to capacity houses. Bill: Six Cuttys, Four Keatons, Edna Aug, Brandon and Wiley, Coin's dogs, Burke and La Rue, and Four Londons.——Items: Mamie Champion, of the Utopians, who has been ill here two weeks, will join her co. in Philadelphia 22.—It is said that Larry Smith and Sam Adams will double up next season.——Washington Park Theatre (Bayonne) (E. A. Schiller, mgr.) is being put in shape for the opening 28.—Clara Cole (Mrs. John Grieves) has just recovered from a four weeks' illness and rejoined the co. 16.
WALTER C. SMITH.

KANSAS CITY, MO.—The bill at the Orpheum 15-21 included nothing of special attractiveness, but, taken as a whole, was very entertaining. The Piccolo Midgets were the headliners, other acts being Avon Comedy Four, Clifford and Burke, Caprice, Lynn and Fay, Rose and Ella, Ferguson and Passmore, and Rawson and June, all of whom were well received. Business good.——The Imperial Burlesquers held the boards at the Century, and were well received by fair sized audiences. Avenue Girls 22-28.——The Jersey Lillies Extravaganza co. were the Majestic offering, playing to very satisfactory business.
D. KEEDY CAMPBELL.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.; J. H. Decking, res. mgr.): Excellent bill to capacity 16-21 includes Carroll Johnson, Basque Quartette, James H. Jee, Porter and Hartwell, Bellman and Moore, and Frank and Jen Latona.——Items: The theatre employes and actors for week 9-14 played two ball games on 11 and 13, the employes winning. The players were captained by Tom Nawn and included Three Leightons, Spook Minstrels, and Tre Depick.—Tom Nawn was unable to appear 14, being called away by the serious illness of his father.
JANE MARLIN.

DENVER, COL.—Orpheum: Allen and La Croix, World and Kingston, Musical Kleist, and Mlle. Chester's dogs scored 9-14. Valerie Bergere, Havemann's animals, the Holdsworths, Bailey and Austin, Alice Lyndon Doll, and De Harport 16-21.——Novelty (H. Lubelski, mgr.): Mack and Elliott, Dida, Ward Trio, and Willis Belleville are drawing big business.——Crystal (G. Ira Adams, mgr.): Rand and Byron, J. A. Hennessey, Early and Late, Rosales and Malone.——Item: The Pinto-Sells Circus, which Wintered here, left for Texas 8.
MARY ALKIRE BELL.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Joe Welch headed a fine bill week 16-21. Sidney Dean and co., Blanche Mehaffey, Nat Haines, Mallory Brothers, Brooks and Halladay, Simon-Gardner co., Rappo Sisters, and Sadi Alfarabe pleased.——Empire (Charles Zimmerman, mgr.): Baltimore Beauties 16-21. High School Girls 23.——Item: Blanche Mehaffy, the Cincinnati soprano, well-known here socially, made a splendid impression at her vaudeville debut at the Grand.
PEARL KIRKWOOD.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Big business week 16-21 with Adelaide Herrmann, Walters and Prouty, Matthews and Harris, Ida O'Day, Elzona Brothers, Rooney and Bent, Leona Thurber, and the Four Lukens.——Gaiety (H. B. Nichols, mgr.): The World Beaters 16-21. Satisfactory performance to good big business. Knickerbockers 23-28.
GEORGE W. HERRICK.

SAN FRANCISCO, CAL.—Orpheum: Agoust Family, Coleman's dogs and cats, Jimmy Wall, Artie Hall, Howard Brothers, Ferry Corwey, Bruno and Russell, and Mitchell and Cain 9-14. New faces 15 were Harry Tate's co., Mlle. Lotty, Charles R. Sweet, and Armstrong and Holly.——Chutes 9-16 The Gaiety Girls in Mikado on the Half Shell.——Fisher's 9-16 burlesque.
OSCAR SIDNEY FRANK.

PITTSBURGH, PA.—The Grand (Harry Davis, mgr.): Week 23-28: McMahon's Minstrels, James J. Morton, Hyams and McIntyre, Three Dumonds, Five Provanis, Hoch-Elton co., Barry and Halvers, McMahon and Chappelle, Redford and Winchester, Brothers Griff, Conlin and Hastings, Wilson and Mae, and Hills and Wilson. Large business continues.
ALBERT S. L. HEWES.

ST. LOUIS, MO.—At the Columbia 23-29 are Marshall P. Wilder, Lew Sully, Julie Ring and co., Steeley, Doty and Coe, Hacker-Lester Trio, the Gleasons and Houlihan, Madame Romano, Emmons, Emerson and Emmons, Conley and Cline, Emily Nice, and Barr and Evans.——The Standard has the Imperial Burlesquers.——The Jersey Lillies co. is at the Gaiety.
RICHARD SPAMER.

CINCINNATI, O.—The Columbia 15-21 had Walter Jones and Mabel Hite, Libbey and Thayer, Eleanor Falk, Norma Romano, Fay, Colby and Fay, Francesca Redding and co., and the Two Viviana.——Miner's Bohemian Burlesquers were at the People's. Satisfactory performance and business.——The Standard had The Black Crook, Jr., one of the best of the season.
H. A. SUTTON.

BALTIMORE, MD.—At the Maryland 23-28 are the Picchiani Troupe, George W. Munroe, Emma Francis, Willa Holt Wakefield, and Ferguson and Watson.——The Rentz-Santley co. is at the Gaiety. Blue Ribbon Girls 30.——The attraction at the Monumental is the Alcazar Beauties. Watson's Orientals 30.
HAROLD RUTLEDGE.

MINNEAPOLIS, MINN.—Orpheum (G. E. Raymond, res. mgr.): Eva Mudge, Myles McCarthy and co., Sherman and De Forest, Foster and Foster, Rosaire and Doreto, Murray K. Hill, and Francellas 15-21. Business good.——Dewey (Mort Singer, mgr.): Dainty Paree Burlesquers drew large houses.
CHARLES M. LANE.

BUFFALO, N. Y.—Shea's: Howard and Bland, Mr. and Mrs. Esmonde, the Maginleys, Camille Trio, James J. Morton, Johnson and Wells, and Beatrice Valdare Troupe 16-21.——Bobby Manchester's co., with Millicde Leon, did a fine business at the Garden.——Sam Devere's co. was at the Lafayette.
P. T. O'CONNOR.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Fine bill 9-15, consisting of Bert Coote and co., Colby Family, Tony Wilson and Heloise, Amoros Sisters, Sandor's Burlesque Circus, Alf Grant and Ethel Hoag, World's Comedy Four, and Abd'el Kader and his three wives.
DON W. CARLTON.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Kilties' Band, Leone and Dale, Mr. and Mrs. Jimmie Barry, Press Eldridge, Cooper and Robertson, and the Eight Bedouin Arabs scored 16-21.——Star (F. W. Stair, mgr.): May Howard's Burlesquers furnished amusement to good houses.
J. ALEX. McNEIL.

WASHINGTON, D. C.—At Chase's 23-28 are Katie Barry, Billy Van, Four Lukens, Rossi's horse, Delton Trio, Delmore Sisters, and Knight Brothers and Sawtelle.——Watson's Oriental Burlesquers are at the Lyceum. American Burlesquers 30.
JOHN T. WARDE.

OMAHA, NEB.—Creighton Orpheum: Fine bill 16-21, includes La Vine and Waltone, Probst, Rae and Broache, Keno, Walsh and Melrose, Argenanti Trio, Elizabeth Murray, and Three Seidoms.
J. R. RINGWALT.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): Paul Conchas, Rice and Prevost, Raymond and Caverly, W. H. Tredemck and Tekia Farm, Milt Wood, Three Deltons, and Hayes and Johnson packed the house 16-21.
A. DUMONT.

BELOIT, WIS.—Bijou (Clarence Burdick, mgr.): May and Miles, Lillian Leighton, Claude Austin, Hammond and Forrester, Will Heart, Douglas and Douglas, Leonzo, Ruth Burch and Ray North 2-7. Big business. Meeker-Baker Trio, Gerome and Whiteside, F. Daly Burgess, Hinman's dogs, the Hermans, Marguerite Shannon, Spaulding and Ruth Burch 9-14. Albion Brothers, George Harris, Marie Elba, Stewart and Raymond, Elinore and Bartlette, Ruth Burtch, Eddie La Mont, Lizzie McKeever and the Three Rinaldos 16-21. Business excellent.

FALL RIVER, MASS.—Savoy (Al. Haynes, mgr.; George A. Haley, res. mgr.): Stanton and Modena, Le Roy and Woodford, Mlle. Celesse, Caron and Farnum, Le Maire and Le Maire, and Dorothy Kenton to good attendance 16-21.——Boston (Charles Schlesinger, res. mgr.): Harris and Nelson's Burlesque co., Edward and Viola Meehan, Nellie Hartford, Wilson and Moran, Artie Lewis, Edith Roberts, Harry and Nelson, and Lawson Brothers. Attendance fair.——Item: The vaudeville season at the Savoy will close 28, the new stock co. opening 30.

EAU CLAIRE, WIS.—Unique (William Armond, mgr.): Wilhelm Cohn, Charles Morrell, William Armond, Coyne and Tinlan, Charles Heclow, and the Four Bragdons 9-16. Good performances to big business. Professor Cohn ,Charles Baily, Beach and Beach, Lyster and Cooke, William Armond, and Dida 16-22. Fair bill to big business. Manager Armond has increased seating capacity by moving the stage back twenty feet and putting the dressing-rooms in basement.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Mr. and Mrs. Perkins Fisher, Jewell's Manikins, Mary Goggin (New Bedford's talented blind singer, warmly welcomed), Lawrence and Harrington, Newell and Niblo, Transatlantic Four, and Bristol's Equine Paradox 16-21. No vacant seats.——Item: Mary Goggin is introducing a new song, "When the Golden Rod's in Bloom," written and composed by Joseph O'Connell, leader of Hathaway's orchestra.

SPRINGFIELD, MASS.—Poli's: Jewell's Manikins, Carroll Johnson, Raymond and Caverly, Fiske and McDonough, Josie Davis, Mazus and Mazet, and Potter and Hartwell 9-14. Hungarian Boys' Band, Archie Boyd and co., Elinore Sisters, Herald Square Quartette, Three Leightons, the Two Meers, and Rose Wentworth Trio 16-21.——The Nelson had Moonlight Maids 9-11, and Jolly Grass Widows 12-14. Al. Reeves' co. and Miner's Merry Burlesquers divided week 16-21.

YONKERS, N. Y.—Doric (Henry Myers, mgr.): Closed 9-14. Extensive improvements have been made, including enlarging of stage. Reopened 16 with Searle and Violet Allen co., Morton and Diamond, Clara Douglass, Zingari Opera Trio, Marion and Deane, Hayman and Franklin, and Tiff's Royal Marionettes.——Item: The house is now as fine a vaudeville theatre as is to be found outside of New York.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week 15-22: Sheck Brothers, La Zar and La Zar, Laura Buckley, the Waddells, McKay and Fredericks, and Peter J. Smith. Best bill of season: S. R. O.——Weast (C. F. Bartson, mgr.): Grace Coyne, McKinnon and Read, Cook and Stevens, Taylor and Fairman, and Bada-Lavelle Trio. Good; big business.——Jacobs' (A. F. Jacobs, prop.): The Parkers and the Seymours drew well.

LYNN, MASS.—Auditorium (Harry Katzes, mgr.): Bristol's horses, Rice and Prevost, Three Cartmells, Lawrence and Harrington, Theo. Julian, Holcomb, Curtis and Neabb, and Lev. Carillo 9-14. Miller's elephants, Jack Mason's Society Belles, Majestic Trio, Ali and Peiser, Frank Bush, and Ray Cox 16-21.——Item: Lillian Doherty, leader of the Society Belles, collapsed on the stage during the performance 17, and was under a physician's care for three days.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Therese Dorgeval, the Meers, Stanton and Modena, Quinlan and Mack, Foster's dog "Mike," Hurd, Mallory Brothers, Brooks and Halliday, and Hills and Wilson to good business 9-14. Harry Gilfoil, George W. Day, Mr. and Mrs. Mark Murphy, Wilson Trio, John Gilroy and English Rosebuds, Mosher, Houghton and Mosher, Linden Beckwith, and McNamee 16-21. Business continues large.

PORTLAND, ORE.—Pantages: Week 16-23: McCloud and Melville, Biff and Bang, Ray Southard and co., Carl Brothers, and Arthur Elwell.——Star: Fields and Hanson, Two English Rosebuds, Burke Brothers, Great Torley, Berkley and Dunstan, and Edmund Burke.——Grand: Florence and Charles Gregson, D'Urbano's Royal Italian Band, Rentfrow and Janson, Mr. and Mrs. Mead M. Wernts, Crouch and Richards, and Harold Hoff.

TROY, N. Y.—Proctor's Griswold (William H. Graham, mgr.): Chassino, Ida O'Day, Hope Booth co., Coakley and McBride, Patty Brothers, S. Miller Kent co., Le Roy and Woodward, and Hermany's cats and dogs pleased fine audiences 9-14. Robins and Trenneman, Finley and Burke, Maud Lambert, Ed F. Reynard, Gilday and Fox, May Boley and co., Sirrone, and Ellis Nowlan Trio gave satisfaction 16-21. Maud Lambert scored heavily.

TRENTON, N. J.—Trent (Edward Renton, mgr.): The American Trio, Cora Grey, Dixie Serenaders, Wartenberg Brothers, Post and Russell, Mrs. Stuart Robson and co., and the Fadettes Orchestra made up good programme that pleased large houses 9-14. Tanner and Gilbert, Mattie Lockett, Golden and Hughes, Kaufmann Troupe, Mr. and Mrs. Howard Truesdell and co., Italian Trio, and Bersac's Circus pleased 16-21.

DES MOINES, IA.—Empire (Mannie J. Karger, mgr.): Walthour and Princeton, Frank Milton and De Long Sisters, Falardo, Brown and Wilmot, De Grau Trio, Swor and Westbrook, Phillbrook and Reynolds 16-21. Business large.——Bijou (Fred Buchanan, mgr.): Cate Family, Williams and Mayer, Abbie Lavigne, Mason and Filburn, and Morris Jones. Excellent business.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): Rose Stahl, Williams and Tucker, Wells and Hassan, Werden and Gladdish, Young and Brooks, Matthews, and the Cardownie Sisters pleased 9-15. Anet Carver and her horse, Three Roses, John Le Clair, Mary Norman, Hills and Wilson, Village Choir, Gallagher and Barrett, Dollar Troupe, and Macart's monkeys 16-21.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business excellent week 16-21, with Salerno, Gould and Surratt, Emma Carus, Leslie and Dailey, Prelles' dogs, Petching Brothers, and Reiffe and Gordon.——Corinthian (H. C. Jacobs, mgr.; F. C. Strauss, res. mgr.): The Knickerbockers to fairly good business. Cracker Jacks 23-28.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): An excellent bill week 9 is drawing big. Charles Van Dyne, Laura Deane, Ferraros and his dog, George Wilson, Wilfred Clarke and co., Martini Brothers, and Byers and Hermann. Louise Montrose and co., Murphy and Nichols, Bobby North, Azra Lillian Scville, Fred Ray and co., and Edsall and Forbes 16-21.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.; E. L. Koecke, mgr.): Victor's Royal Italian Band and Carson Brothers made the hits 9-14. Gertie Reynolds and her Twirly Girlies, Walters and Prouty, Eadie Furman, Black and Jones, and Carl Herbert were well received. Felix and Barry co., Bud Fearnum Trio, Larsen Sisters, Ford and Dot West, Harry La Marr, and Cadieux are the attractions 16-21.

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): Henri De Vries, Ryan and Richfield, Watson's Barnyard, Vernon, Wotpert Trio, Frank Lynne, Ethel McDonough, and Allie Gilbert co. made up an attractive bill which pleased capacity houses. Louis Brunello, of New York, sang during the intermission.——Waldmann's (William S. Clark, mgr.): Vanity Fair co. pleased big business. City Sports 23.

WATERBURY, CONN.—Jacques (Harry Parsons, mgr.): The Military Octette, Bettina Bruce and co., Edsall and Forbes, Smirl and Kessner, Milt G. Wood, James H. Jee, and Gus Leonard 9-14 are filling the house. Spook Minstrels, Gardner and Stoddard, Mazus and Mazet, Gorman and West, St. Ouge Brothers, Gordon and Chacon, and Lee Carillo 16-21 are pleasing large audiences.

GLOVERSVILLE, N. Y.—Family (J. B. Morris, mgr.; Fred De Bondy, res. mgr.): Carleton, Knowles and Carleton, Lola D'Arco, Three Musketeers, Don Healy, and Carlisle's educated dogs and ponies 9-14. Ethel Clifford and co., Millar Brothers, Gastrock and Warren, Olympian Trio, and Alice J. Shaw scored 16-21.

HAZLETON, PA.—Family (Hersker and D'Esta, props.; Harry Hersker, res. mgr.): Mr. and Mrs. Fred Lucier, Herr Snora, Captain Bloom, Edward Rosser, and Virginia Knapp 9-14. Mr. and Mrs. Neil Litchfield, Kimball and Donovan, Texarkana and Walby, Mysterious Fontinelle, and William C. Schaller pleased exceptionally big houses 16-21.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winston, mgr.): Week 9-15: Foy and Clark, Les Brunin, Mary Dupont and co., Al. Carleton, Les Auberts, Frank and Bob, and Madame Emmy's dogs. Herrmann the Great, Thomas J. Keogh and co., Sullivan and Pasquelena, Dierick Brothers, Agnes Mahr, Singer's monkeys, and Rooney Sisters pleased 15-21.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; Ernest B. Mitchell, res. mgr.): The closing weeks of the vaudeville season attract the usual crowds. The Military Octette, Geiger and Walters, Speissel Brothers and Mack, Cunningham and Covenay, Fiske and Macdonough, Lonnie Follett, and Reichen's dogs pleased.

SCHENECTADY, N. Y.—Mohawk (Weber and Rush., mgrs.): Bellman and Moore, the Alarcons, Halley and Meehan, Hines and Remington, J. Warren Keane, Nettie Vesta, and La Vine-Cimaron Trio 9-14. Victor's Band, Eckert and Berg, Howard and North, Four Carrolls, Hallback and Parquette, Gus Leonard, and Annie May Abbott to fine business 16-22.

TERRE HAUTE, IND.—Coliseum (Bronson Brothers, mgrs.): Bill for opening week, 9-15, consisted of Woods and Woods, Meehan and Maynard, Loce and Rollas, and Howard Dolson. Good business.——Lyric (Jack Hoeffler, mgr.): week 9-15: Barnold's dogs, Ferry in Fairyland, Coleman and Mexis, and Clark and Duncan. Capacity houses.

LAWRENCE, MASS.—Colonial (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Staley and Birbeck, Antrim and Peters, Fields and Wooley, Mayme Remington and co., Sabine, O'Neil and Vesta, Lillian Ashley, and the Four Welsons 16-21. Good bill and business.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgr.): Harry Howard, Tianita Midgets, Frosini, Haverly and McRae, and Orvil Reece scored 2-7. Parsifal pictures, Bijou Quartette, La Tell Brothers, Clark and Gandy, Lamont's cockatoos, and Orvil Reece 9-16. Good business.

YORK, PA.—Parlor (William B. Pyle, mgr.): Will Archie, Brown and Wright, Edward K. Cassaday, Williams and Melburn, and Eckel and Warner 9-14. Captain Bloom, Charles Kenna, Edward K. Cassaday, Harry and May Howard, and Baby Butscher 16-21. Fair houses.

FORT WORTH, TEX.—Majestic (Charles R. Fischer, mgr.): Above the average. Pete Baker, Lillian Chick, Ameta, and McIntire and Backus are worthy of special mention 9-14. Sam Du Vries, Cora Younghlood Corson, Bang and Johnson, and King Kollins scored 16-21.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Williams and Pullman, Lamount and Paulette, Lillian De Vare, Charles W. Seeley, Essie Booth, Flo Wallace, and Grace Watson 9-14. Corrigan and Hayes, Gertrude Stanley, Florence Hughes, Victoria Richard, and Grace Watson drew large houses 16-21.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Charles H. Webster's moving pictures and songs by La Belle Leonora 9-14. Mabel Lockhart, Two Daleys, Victor and Laura Marquand, Delano, Harry and Lilian Bradford, La Belle Leonora, and Charles H. Webster 15-21.

POUGHKEEPSIE, N. Y.—Family (Victor D. Levitt, gen. mgr.; E. B. Sweet, res. mgr.): A fine bill 16-21 included Dixon, Bowers and Dixon, assisted by Anna Burt, Sid Baxter, Henry Frey, Deery and Francis, Hill and Hill, and the Chadwick Trio. Crowded houses.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): Flo Adler, Oleva Family, Knox Brothers, Jimmie Lucas, Pervis and James, and Hazel Fulford 9-14 drew good houses. Martynne, Charles and Edna Harris, Mabel Mullin, Carrie Miller, Trask and Rogers, and Kalacturas 16-21.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): George Fortesque and co., James B. Donovan and Rene Arnold co., Kitty Gordon and co., Nellie Beaumont and co., Bijou Comedy Four, Buckley's Trio, and Brown and Wright 16-21. Good houses.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): Elridge, the Great Richards, Olney and Cunningham, Summers and Winters, and Josephine Coles. Large business. Hyde and Heath, Four Ellsworths, Margaret Severance, Mulvey and Warde, and Rex Hinkley 16-21.

SAN DIEGO, CAL.—Pickwick (Palmer and Fulkerson, mgrs.): Woodson and Woodson, Marie Girard, Bigney, and the Pickwick Players in Much Married pleased 2-7. De Wall and Erwin, Armand Melnotte, James and Prior, and the Pickwick Players in Sophenia scored 9-14.

EVANSVILLE, IND.—Bijou (C. W. Sellinger, mgr.): Burnett and Weperson, Allen Wightman, McGee and Collins, Lizzie Weller, Will Eskl and Belleclaire Brothers 9-14. Tianita Midgets, Lizzie Wilson, Harry Van Fossen, Robertson and his dogs, Dick Lynch, and Haverly and McRae 15-21.

PITTSFIELD, MASS.—Empire (J. H. Tebbetts, mgr.): Tanno, La Velle Sisters, Duffy, Sawtelle and Duffy, Musical Monarchs, Walter Daniels, and Millard Brothers 16-21.——Item: Tebbetts and Scully have dissolved partnership and Mr. Tebbetts will run the Empire alone in the future.

MAHANOY CITY, PA.—Family Theatre (E. F. McAtee, res. mgr.): 16-18: Hanson and Drew, Artini Sisters, Rackett and Hazard, Mackey and Croix, and Boyd to good business.——Item: In dancing contest 14 P. J. O'Neill (local) was declared winner over Mike Scott.

LOUISVILLE, KY.—The Yankee Doodle Girls drew large business at the New Buckingham week of 15.——At Houkins' were Campbell and Johnson, Winona Winter, Merlin's dogs, Jules and Ella Garrison, Sisters and Brothers Ford, and Ye Colonial Septette.

HAMILTON, ONT.—Star (W. Stroud, lessee; J. G. Appleton, mgr.): Giles Button, Woodford and Marboro, Ransetta and Lyman, Elizabeth Miller, Eckhoff and Gordon, John Dunn, Wilhelma Francis and co., Waldo Whipple, and Dida 16-21. Good business.

SAN ANTONIO, TEX.—Majestic (F. H. Fitzhugh, mgr.): Three Connolly Sisters, Burrows, Travis and co., Arthur Deming, Cole and Cole, Ramsey Sisters, Conley and Morrisey, and La Gette pleased good business 8-14.

LONDON, CAN.—Bennett's (J. H. Alex, mgr.): Doyle and Granger, Fred Wyckoff and co., Axtell and his dog, Three Weston Sisters, Sylvester, Jones and Pringle, Mr. and Mrs. Allison, and W. N. Spence 16-21 to fair business.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Navajo Girls, Brown, Harris and Brown, Jack Norworth, Louise Dresser, Josselin Trio, Thomas and Tayne, and William La Belle 16-21. Good bill; large audiences.

LANCASTER, PA.—Family (Edward Mozart, mgr.): Walter E. Deaves and co., J. J. and Myra Dowling, George Wilson and Camille De Monville, the Pryors, the Musical Toys, and Camille Personi pleased big houses 16-21.

ELKHART, IND.—Crystal (J. H. Ammons, mgr.): Mitchell and Browning, Charles and Minnie Burrows, Mason and Mason, and Blanche Freeman 9-14. Carrie Winner, Four Hills, Mansfield and Harvey, and Blanche Freeman 16-21.

RICHMOND, IND.—New Phillips Theatre (O. G. Murray, mgr.): Sabine and Doyle, Clark and Franklin, Margarette Grayce, De Anze and McDonald, to good business 16-21.——Gennett (Ira Swisher, mgr.): Elks' Minstrels 17 and 18 pleased capacity.

DETROIT, MICH.—The Temple bill 16-21 includes Emmett Corrigan and co., Kitty Traney, Laura Burt, Fanny Rice, Waterbury Brothers and Tenny, Brockman, Mack and Belmont, Eddie Mack, and Redford and Winchester.

POTTSTOWN, PA.—Grand Opera House (William Porter, Jr., mgr.): May Lee and her U. S. A. Girls, Rice Brothers, and Banks-Breazeale Duo to large house.——Item: The Auditorium, which has had a successful season, has closed until Fall.

JACKSONVILLE, ILL.—Bijou (H. Bernstein, mgr.): Billy McRobie, Hope and Thies, Lena Davenport, Budd Brothers 2-7. Good business. Maria Alba, May and Miles, Clem McGee, Will Happy, and Musical Harts 8-13. Business fair.

SALT LAKE CITY, U.—Orpheum: The Holdsworths, Ward Trio, the Nellos, E. Frederick Hawley and co., Early and Late, Edwin Stevens, and Miss Marshall 16-21.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mgr.): Dan Lewis, Trask and Murray, Clifford Wilkins, Frank Walsh, Great Richards, Marie Heclow, Huegel Brothers 9-14 pleased good houses.

SAGINAW, MICH.—Jeffers (Sam S. Marks, mgr.): Harry Le Clair, Hayward, Conroy and Hayward, the Girdellers, Nellie Florede, Howard and Linder, and Arthur Bixby 15-21 opened to good houses.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): The season opened with a banner crowd 15. Bill: Ameta, Julie Ring and co., John and Bertha Gleason, Edgar Bixley, and the Great Le Pages.

AMSTERDAM, N. Y.—Family (Musical Thor, mgr.): Carl Herbert, Charles De Camo, Jackson and Hoon, Esmeralda, George Watson, and Florence Little 16-21.

SUPERIOR, WIS.—Bijou (L. O. Whittier, mgr.): T. H. Sexton, George Lavender, Bessie Whittier, Mr. and Mrs. Harold Kelly and co., Surprise Quartette, and Bert Levy and Dorothy Vernon. Business big.

KALAMAZOO, MICH.—Bijou (W. S. Butterfield, mgr.): Huegel Brothers, Norman and Brice, Campbell and Brady, the Great Richards, and Gurney Claier 16-21.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Frank Milton, De Long Sisters, Bobby Mack, the Nambas, Gordon and Hayes, Nelson and Trench, Dave Darden, and B. B. Trousdale 9-14. Good business.

SPRINGFIELD, O.—Orpheum (Orpheum Theatre Co., mgrs.): Clark and Franklin, Miss Adelyn, Al. D. Weston, Reilly and Morgan, Clark's dogs and ponies to capacity business.

NORTH ADAMS, MASS.—Richmond (William P. Meade, mgr.): Frank Hall, Sheffer and Trimmer, Wonderful Larez, Charles De Camo, Zinelle and Trimmer, Nettie Vesta, and Esmeralda 9-14.

FORT WAYNE, IND.—Masonic Temple (Frank E. Stouder, mgr.): Mills and Lewis, Dell and Fonda, Cook and Stevens, Three Westons, Martinetti and Sylvester, and Margaret Mann week 2-8.

MADISON, WIS.—Flom's (Fred Flom, mgr.): John L. Sullivan and co. drew big houses at advanced prices.

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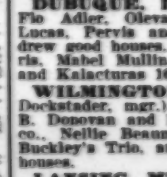

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At Proctor's helm was Fynes,
Sanderson for dear old Tony
The Victoria by Hammerstein,
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"Can't You See I'm Lonely?" immense hit. Received five encores last night and practically stopped show.

Harry James,
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MARY BAKER

Here is a picture of Miss Mary Baker, a very popular artist and singer now appearing in McFadden's Row of Flats under the management of her husband, Mr. Tom Henry.

Besides playing one of the principal parts in this production Miss Baker sings several songs which she renders in an exceptionally pleasing manner.

DOWN IN MUSIC ROW.

Walter Jacobs' popular "My Dusky Rose" was sung for the second time by Sherman Coates, of the Watermelon Trust, at the Dewey last week. Mr. Coates has featured this song continuously for over six months, and will continue its use on the Orpheum circuit this Summer.

O'Dea and Caldwell have struck it again; this time with a patter song entitled "Old Man Manhattan," which was introduced for the first time in The Social Whirl by Charles J. Ross. Mr. Ross originally had six verses, and after the opening night telegraphed for several extra verses. The answer is that "Old Man Manhattan" is the hit of the first act of The Social Whirl. Stern and Company have secured the publication.

Gertie Reynolds and her Twirly Girls are one of the novelty acts in vaudeville. Mr. Solman, the composer of "Little Girl, You'll Do," "Milo," "When the Evening Breeze Is Sighing Home, Sweet Home," and other successes, has been commissioned to write some special numbers for the act, and they now have in rehearsal "Ontario" and "Alexandria," one an Indian and the other an Oriental number, both of which will be used with appropriate settings and costumes. It is getting to be quite the thing here, as well as in England, to have special settings for acts.

Mallory Brothers, Brooks and Halliday have added another novelty to their popular vaudeville skit, in the shape of a bullfrog they use in their novelty coon song, "The Bullfrog and the Coon."

Three new songs from the F. B. Haviland Publishing Company, "Oh, What a Night to Spoon," "Crocodile Isle," and "The Good Old U. S. A.," the last two by Drislane and Morse, look like coming hits.

One of the popular successes, "Old Day Dreams," by Myles McCarthy and Eddie Klein, is being featured with success in all parts of the country, and especially by such headliners as Floye Redledge, Margaret Shannon, Dick Gorman, Fred Holzworth, James Francis Dooley, and Edwina Mercier. The C. C. Pillsbury Company, who publish it, have something unique in the way of an orchestration that is making people take notice.

"My Dusky Rose," a companion song to the famous "By the Watermelon Vine" ("Lindy Lou"), will be a special feature next Sunday night at the three Boston theatres—namely, the Boston, Globe, and Majestic.

Estelle X. Wills, with the Bowery Burlesquers, has been using the new song by Al. Gumble, entitled "Jessamine," with much success. She will also use the new Summer song by Kendis and Paley, "Is It Warm Enough for You?"

Miles and Richards, the well-known singing duo, with the Innocent Maids, have added to their repertoire "Good-bye, My Soldier Lad," which Mr. Richards writes the New York Music Publishing Company is the hit of the act. Many other prominent singers are using this number.

Lillian Russell, who made her reappearance in vaudeville at the Orpheum, Brooklyn, last week, scored with selections from the catalogue of Gus Edwards, among them being "If a Girl Like You Loved a Boy Like Me," "Somebody's Sweetheart I Want to Be," "Pocahontas," and "In a Little Canoe With You." Miss Russell responded to several encores on each number.

At Pastor's Theatre recently the majority of acts on the bill used the Remick publications. Estelle Wordette and company used "Why Don't You Try"; Lew Hawkins sang parodies on "Poor Old Man," "Sympathy," and "In Dear Old Georgia"; Tascott sang "Good Advice"; Irene Franklin sang "Cheyenne" and "Is It Warm Enough for You?" while Klein, Ott Brothers and Nicholson used "Silver Heels" as their feature number.

Trainer and Dale, with the Parisian Belles company, are featuring "Pal of Mine" and the new march song, "Good-bye, Glory." Mr. Trainer is scoring with "The Bull-Frog and the Coon" as a big number in the first part.

Carrie Bowman and her Four Little Ginger Girls began their tour at the Orpheum, Mount Vernon, recently and will appear at the principal vaudeville houses in the East. They will make a special feature of "Cheyenne" and the conversation song, "Why Don't You Try?"

Madge O'Brien is using to great advantage "Daisy Dooley," "Honey, Won't You Love Me Like You Used To?" and "It's Up to You to Move."

John Lancaster has added to his repertoire "I Never Had a Friend Like Mike."

Hamilton Hill, the Australian baritone, is the happy possessor of a magnificent voice which is heard to great advantage in "Beyond the Gates of Paradise," which he is at present featuring at the London Hippodrome.

Contracts have been signed by which Stern and Company become the exclusive selling agents of all the publications issued by the Paul Dresser Company; thus the two big hits of the catalogue, "My Gal Sal" and "When the Right Little Girl Comes Along," pass into the hands of the "House of Hits."

Lillian Taylor, Flossie Allen, Washburn and Flynn, Billy Murray, and Inness and Ryan are rehearsing Drislane and Morse's new march song, "The Good Old U. S. A.," and will feature it the coming week. This is a new idea in march songs and is published by F. B. Haviland Music Publishing Company.

"Since Nellie Went Away" and "Dear Old Dixie," published by the New York Music Publishing House, featured by Lottie Gilson, the "Little Magnet," are now illustrated, and are being used with much success by Maxwell and Ford, Henry and Gallot, Allen May and many others. The slides for "Dear Old Dixie" are novel and patriotic, some views being from old paintings. This song is looked upon as a second "Blue and Gray," and all who have used it have been most emphatic in its praise.

Leona Thurber is using "Jessamine" with continued success.

A new set of waltzes that is becoming extremely popular both with performers and the general public is "Amour Eternel," or "Love Eternal," which is the sub-title. It is the conception of a Boston young woman, Frances Mittenthal, who is a concert pianist as well as a composer of instrumental successes. This, her latest, composition is being used by a number of the leading acts in vaudeville who use a waltz. J. Bodewalt Lampe, the famous arranger and composer, has made a splendid arrangement of this number for band and orchestra. G. W. Setchell, the popular Boston publisher, who publishes this number, has received a large number of letters from orchestra leaders, who say this is one of the best dance numbers they have ever used.

GOSSIP.

Robert Campbell reports that the Sherlock Holmes company will close at the Teck Theatre, Buffalo, on May 5.

Alfred L. Dolson, who has been with James K. Hackett's Little Gray Lady company since the opening of that production, will again manage Pain's fireworks spectacle, The Last Days of Pompeii next Summer, which opens its season in New Orleans on May 21.

Sweely, Shipman and Company, in connection with their theatrical enterprises, have added a department for the exploitation of celebrities of international renown through England, Australasia, and the Far East.

Walter Hale, of John Drew's company, fell while playing at Cleveland and sustained a severe, though not serious, injury to his back. Harry Ridding assumed his role during his absence from the cast.

Nance O'Neil made her first appearance as Rebecca West in Ibsen's Rosmerholm at the Star Theatre, Buffalo, N. Y., on April 13. The rest of the cast was as follows: Rosmer, Andrew Robson; Uric Brendel, Laurence Griffiths; Peter Mortensgard, Paul Scardin; Madame Helseth, Clara Thompson; Rector Kroll, George Marjeroni.

Colgate Baker, author of The Heart of the Geisha, recently produced at San Francisco, is at work on another play dealing with old Japan.

Harriette Barton has been especially engaged for one week at the Yorkville Theatre.

The Caught in the Web company closed suddenly at the Grand Opera House, San Francisco, after three performances, on April 9. Charles Farrell, of the San Francisco *Review*, was the manager and backer.

John Junior is visiting his parents, Mr. and Mrs. H. W. Armstrong, at Minneapolis.

Selma Herman will close her season in The Queen of the Convicts on May 19, and on June 17 will appear in stock at the Bijou Theatre, Chicago, under the direction of her brother, A. W. Herman.

Genevieve Kane and Florence Milles joined the Belasco Stock company at San Francisco the week before the earthquake.

Marie de Beau has closed with the Eastern The Holy City company to accept a stock engagement on the Coast.

Florence Sinnott will play Grace Lawton, the leading ingenué in The District Leader, which will follow The Squaw Man at Wallack's on April 30.

Arthur Kelly mourns the loss of his foster sister, Katie Roe.

Seymour Hicks has been commissioned to write the libretto of a musical play, to be a modern version of As You Like It.

Maude Scott, after closing with At Cripple Creek, will spend the Summer in Weymouth, Mass.

Montana, the new melodrama of which Harry Pearson is business manager, commences the season at the New Rochelle (N. Y.) theatre on April 26.

Bernard Nieman has gone to Byron Douglas' Stock company at Spokane, Wash.

Mr. and Mrs. J. W. Hartman are in Australia for a season of fifty-two weeks under the management of Willoughby and Ward.

Max Rogers has not yet recovered from the mysterious illness that has prevented his appearance on the stage for several weeks past. The billing matter for the company now reads: "Gus Rogers in The Rogers Brothers in Ireland."

Darrel Vinton has closed with the Romeo and Juliet company and has gone to his home on Long Island to rest until next October, when he will go en route in Shakespearean repertoire.

James C. Kenny is producing comic opera at Staunton, Va., under the auspices of the historic Stonewall Brigade band.

A Square Deal, Edward E. Rose's political comedy, opens at Waterbury, Conn., on April 25, and comes to the Fourteenth Street Theatre on April 30 for a run.

Henry Rosenberg, owner and manager of the Metropolis Theatre, will give a benefit on April 29 to his four principal employes at the theatre.

John Burkle, who has just finished his course at the Stanhope-Wheatcroft Dramatic School, has been engaged by Henry Miller for Zira.

The Washington Roller Rink and Amusement Company of Buffalo, N. Y., was incorporated at the Secretary of State's office on April 13, with a capital of $30,000. The Cataract Amusement Company of Niagara Falls, N. Y., was also incorporated, with a capital stock of $20,000.

ELKS.

Little, Ark., lodge elected Dr. Milton Vaughan, E. R.; H. B. Croxson, L. K.; James Ginnochio, Loyal K.; H. B. Pollock, Lect. K.; A. C. Remmell, Sec.

Chattanooga, Tenn., lodge broke ground March 24 for their new home. The building is to be of brick and stone, four stories, and will cost $50,000. The lot, valued at $10,000, is situated in central part of the city.

Winsted, Conn., lodge elected E. R., James E. Wheeler; Est. L. K., Daniel Kelly; Est. Loyal K., William Quinlan; Est. Lect. K., Ralph Alford; Sect., Frank W. Seymour; Treas., Edwin F. Hitchcock; Tyler, George T. Kelly; Trustee, R. F. Higgins.

Albany, N. Y., lodge elected E. R., Joseph Gilbert; Est. L. K., J. A. Burns; Est. Loyal K., Frank L. Reuss; Lect. K., J. J. Fitzsimmons; Sect., James E. Ahern; Treas., Edward Hyman, Tyler, James Shattuck; Trustee, Owen J. Malone; representative to Grand Lodge at Denver in July, John A. Howe, Jr. The members of the lodge decided to organize an association to be known as the Immediate Relief, which has for its purpose the paying of immediate relief to relatives on the death of a member.

The Elks of Poplar Bluff, Mo., elected: Ex. R., James M. King; E. Ldt. Kt., W. S. Randall; E. Loyl. Kt., W. A. Holcomb; E. Lec. Kt., Ernest Green; Secretary, J. M. Graham; Treasurer, W. W. Turner; Tiler, R. W. Eaton; Esquire, L. A. Portsman; In. G., J. L. Lindsay; Chaplain, D. L. Burnside; Trustee, E. M. Robinson; Del. to G. L., Charles M. James.

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See the boys are falling into line,
Wear the roses that I gave you,
Just for Auld Lang Syne.
Though your heart grows weary, do not you sigh,
I will come back, dearie, bye and bye.
And I'll kiss your tears away, when I meet you
Coming through the Rye.

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